

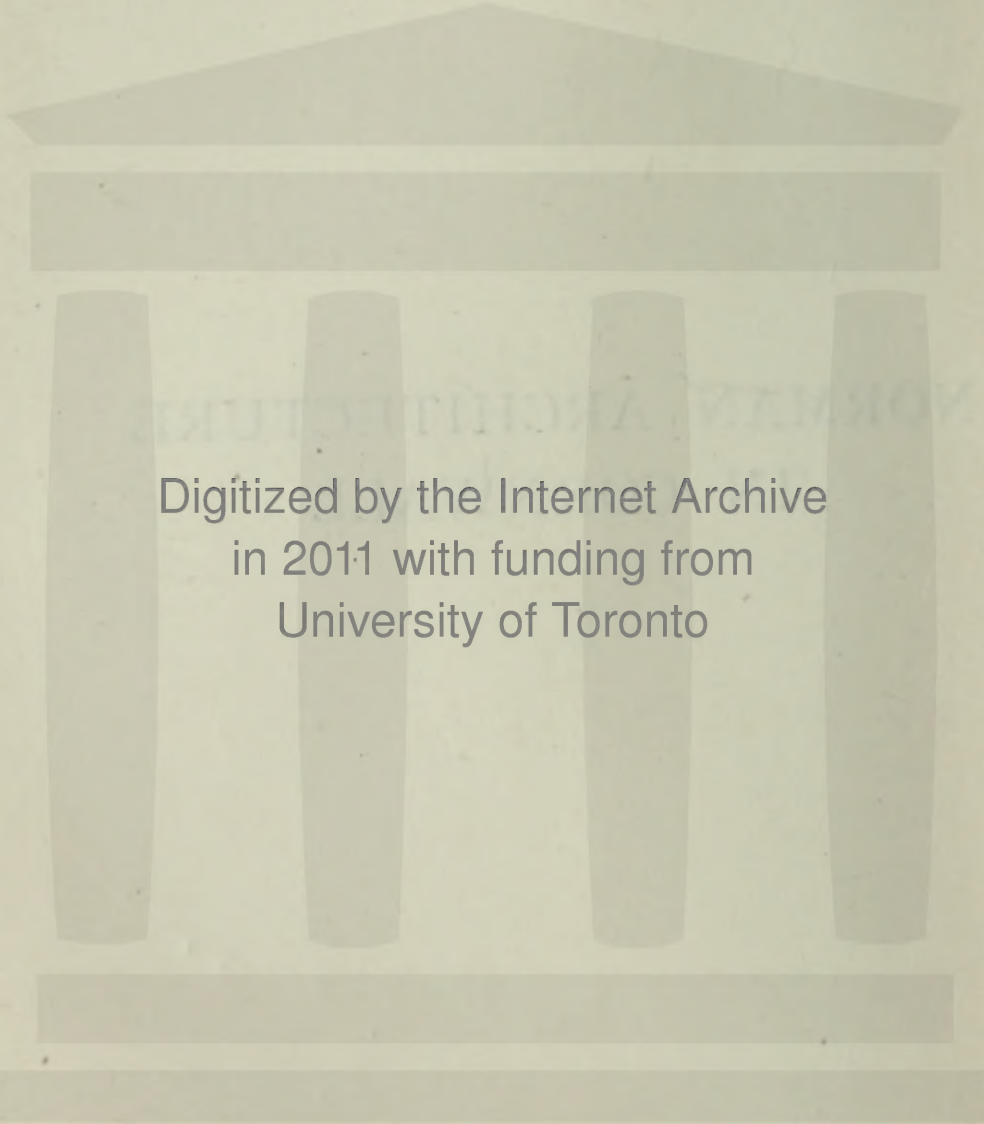






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IN CORNWALL



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NORMAN ARCHITECTURE IN CORNWALL

A Handbook to old Cornish Ecclesiastical
Architecture

WITH NOTES ON ANCIENT MANOR-HOUSES

BY

EDMUND H. SEDDING, F.R.I.B.A.

ROYAL ACADEMY TRAVELLING STUDENT, 1886,
FIRST SILVER MEDALLIST, R.I.B.A., ETC.

WITH A CHAPTER ON THE
OLD SAINTS OF CORNWALL

ALSO A SHORT GLOSSARY

ILLUSTRATED BY OVER 160 PLATES

LONDON :

WARD & CO., 34, CRAVEN ST., CHARING CROSS.

B. T. BATSFORD, HIGH HOLBORN.

J. POLLARD, TRURO.

MDCCCXC.

NORMAN ARCHITECTURE
IN CORNWALL

A HISTORY OF THE EARLY MEDIEVAL
STRUCTURES

BY JOHN G. HODGKINSON

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PREFACE.

THE period extending over several centuries before the Norman Conquest was a time of great national disorder. The numerous and varied elements which were afterwards destined to make the mighty England of the generations yet to be, were still struggling one with another. It is difficult to put into few words the story of the gradual evolution of national unity and order out of social and political chaos. But one thing is quite plain. The great unifier of the English Nation was the English Church ; and nowhere, perhaps, can we so well see how the nation, in those early days of war and wasting, grew on and grew up into unity as in the side-light which is thrown upon the national history by the monastic records, the biographies of religious benefactors, and the episcopal registers. For the unity of the Church in England was in those early days the only working unity, the pattern upon which the unity of the State was afterwards to be fashioned.

The English were pagan in all parts of the country which they occupied. But when Augustine came to Kent, he found Christianity known and practised in the capital city. The King had had for years a Christian Queen, the daughter of the Frankish king at Paris ; and the queen had had a Christian bishop performing Christian services for her in a church preserved from

British times. Thus the first seed of the conversion of the English was sown by the Church of Gaul. Further, the Kentish men had made applications to Gaul for a supply of Christian teachers, but their appeals had been neglected. The time was evidently ripe for a general religious change, and it came rapidly. The success of Augustine in Kent was great and permanent; in all other parts his work was not so successful.

In the year 597, a week after the baptism of Ethelbert of Kent, Columba died, and his work of spreading the knowledge of Christ in Scotland ended just at the time when Augustine's work in England began. Columba's foundations at Iona and on the mainland of Scotland were thus prepared for the reception of the fugitive princes Oswald and his brothers a few years later, when Edwin drove them out in 616 and possessed himself of the northern as well as the southern parts of Northumbria. There Oswald and his brothers became Christians. We may reasonably assume that they were converted before Edwin himself—that is, that the Bernicean branch of the royal family of Northumbria was converted by the Scotie Church from Iona, before the Deiran branch was converted by Paulinus from Canterbury.

“From 627 to 633 Christianity was established in Northumbria from Canterbury. Then it was overwhelmed by the Britons. Oswald and his brothers in turn drove out the Britons and made the land English and Christian again. By their friendships and alliances with other sovereigns, they introduced Christianity to almost the whole of the remaining parts of England other than Kent and East Anglia, and the whole of their Christianizing work was done by those who

had brought them to Christ—the Scotie school of Columba.”*

The English and the Normans were really kindred nations; for, while the Danes were making settlements in England, other of their kinsmen from the North were making similar inroads and settlements in France. Just as Alfred granted a large part of Britain to Guthrum on condition that the latter was baptized, so, in 912, Robert, Duke of the French, agreed to grant part of the land to the pirate-leader, Rolf or Rollo, on similar conditions. This land was called, from its new settlers, the Land of the Northmen, afterwards the Duchy of Normandy, and it was these men who, in 1066, under the great William, defeated the English at Hastings.

In the eleventh century the prevailing type of building was with rounded arches, after the manner of the Romans, and in Western Europe buildings were very much of the same character. In the twelfth century, however, new styles developed in different localities. As Mr. Freeman says, “One form of what is called Romanesque architecture arose in Italy, another in Southern Gaul, another in Northern Gaul, and so on.” At the time of the Conquest the Normans had become great builders, and that particular phase of Romanesque which grew up in Northern Gaul, developed chiefly in Normandy, and is known as Norman. The new-comers rebuilt the English churches on a greater scale in their own style, and within a few years after their arrival the style of Norman architecture prevailed throughout England. The largest hall in England was built for William Rufus at Westminster, who exclaimed, on entering it, “Too small!” At London, Winchester, Bury-St. Edmunds, and St.

* Bishop Stubbs, and Bishop Browne (of Bristol).

Alban's, great churches were planned, on a scale even larger than on the Continent. The princely Burgundian Abbey at Cluny* had an area of fifty-four thousand square feet, whereas the English Abbeys, St. Swithun's, St. Paul's, and St. Edmund's, had been designed thirty years before for areas of over sixty thousand square feet.

Mr. Edward S. Prior says, in his "History of Gothic Art in England,"—"The Gothic emergence came about in the Cistercian houses, which the bishops fostered, and in the churches which were built for Canons regular and secular. There appeared here a combination of rejecting Benedictine architecture as much as of opposing Benedictine supremacy. In the first enterprise they succeeded so well that by the end of the twelfth century the Benedictine monasteries could not refuse the reformed architecture, but, nevertheless, in power and position the newer houses never rose quite to the level of the old. The Norse genius for architecture, the inheritance of a marriage, as some deem it, of Viking and Frank, developed on English soil a distinct breed, that never afterwards needed fresh crossing. In 1200 the student was in the midst of an impulse that was growing to greater nobleness and freer expression, and making every building, small and great, fair and beautiful, radiant with colour, alive with the vitality of a sculpture such as the world has rarely seen."

Perhaps the greatest change in building was manifested in the Norman methods of military defence.

* "The Cluniac schools of design, bred under tradition of Roman construction and Byzantine decoration, became disseminators of an architecture that escaped from monastic bondage, and, turning on the principles of its origin, revolutionized them too" (Mr. Edward S. Prior, "A History of Gothic Art in England").

Castle-building in stone was unknown to the Britons or Saxons. Their mounds, fortified with wooden defences, were superseded by massive stone keeps or towers, as at Launceston or Restormel in Cornwall, which in course of time developed into elaborate castles.¹

But the best Norman work was undoubtedly ecclesiastical, and judging from the remains of their buildings, ecclesiastical edifices must have been far more numerous than any other kind. Upon these they bestowed their utmost skill. The old craftsmen considered all outward and visible beauty to be a symbol of the Unseen and Eternal Beauty, and, therefore, naturally fitted to lift our hearts to that Great Object of all worship; so they strove to embody in their sacred fabrics the imperishable beauty of form which they knew so well how to perpetuate in arch and vault. No one must take it for granted, however, that the decorative sculpture so often seen in Norman arches, is anything more than mere decorative masonry. The carved stones representing the face and bird-beak ornament in the north arcade at Morwenstowe, for example, are anything but inspiring if separately examined; the effect depends entirely upon the *tout ensemble* of the architectural composition.

There was hardly one of the greater Anglo-Saxon churches which was not reconstructed; the Saxon nave of Hexham Abbey* seems to be the only important

* During the restoration in 1908, the foundations of a Saxon apse were found under the choir, and these have been left open to view by means of a shallow chamber.

Several Saxon complete graves were also found, one with the body covered with a leathern shroud, with a kind of visor hood-piece, the visor being drawn down over the face and fastened with a leathern thong at the chest.

A part of the Saxon cobblestone-flooring still exists within the

structure left standing by these ambitious builders. A great number of churches, entirely new, were erected. The resources of the Norman bishops and abbots were of course vast; conquered England had been divided up in largess; some of the grantees, ecclesiastics as well as laymen, counted their manors by hundreds. Nevertheless, when one remembers that the whole population of the country was under two and a quarter millions, the bulk of building done seems almost incredibly great. Very many of the churches then built have perished from the face of the earth; but, even if a list be confined to those which remain wholly or in part, or which have been rebuilt in Gothic, it is an astonishing record of the labour and religious zeal of the scanty population of England in the eleventh and twelfth centuries. Imagine churches like Great Yarmouth, Coventry, Leicester, and many others, crowded into one-half of the present metropolis, together with the vast number of parish-churches rebuilt throughout Norman England, and some idea may be formed of the enormous amount of church-building which followed the Conquest.

Nowhere in Western Europe was building going on in the eleventh century on the immense scale of the Romanesque or Norman building in the British Isles, where the Normans steadily acquired full command of all the resources of the country, both in capital and in labour. In this country the style dates from 1050-1087. It commences with the building of Westminster Abbey by the Confessor, who studied the architecture of

apse, which is partly covered with a Norman stone-paving, a larger Norman apse having been subsequently constructed outside.

The lower part of the north aisle wall is also Saxon work.

The Saxon crypt under the nave is in excellent condition.

Normandy before the Conquest. All the phases of classical architecture, as Mr. Francis Bond says, may be included as traveated styles, whereas the Norman and Gothic styles are arcuated. Comparing these two latter styles, we may note that in a Gothic church the voids preponderated over the solids; in a Romanesque church it was the reverse.

The width of the great Norman churches was possibly conditioned by the length of the tie-beams by which they were spanned.

In comparison with the great number of Norman ecclesiastical buildings which stand in various counties of England to-day, it must be admitted that Cornwall is below the average; not that the Normans neglected the county, of which William's own brother Robert was earl; for, as may be gathered from a careful perusal of these notes, there is enough evidence to show, from a solitary worked stone in one place, or a font in another, constituting the sole remains of a once complete Norman building, that the Normans reared at least one hundred and thirty-five churches, and this, we may fairly conclude, was less than the actual number. The author has been unable to determine any remains of Saxon architecture * in the county. The chief reason which may be assigned for the comparative scarcity of Norman work, is that the Normans almost invariably used a soft or free-stone for their buildings, which, in such a humid climate, would

* Regarding other Saxon buildings, Mr. Prior says: "Three distinct elements may be traced in the plans of our Saxon fabrics; first, the tradition of ancient oblong chambers of the Irish type, descendants, we may conceive, of the room still shown in Rome where St. Peter ministered; secondly came the Roman basilican type of imperial Christianity; and then, mingled with both, the ambition of the cross church of later monastic development."

easily fall into decay, and would therefore be superseded by Gothic work at a later period. The writer is not alone in saying that, from his observation of Romanesque buildings in various parts of England, the stone which was often selected and conveyed from a distance was far more adapted to endure than the cliff-stone and other soft stones which were more ready to hand in the Celtic county itself.* Stone will last far longer in a cold dry climate than in a mild and humid situation. The stones used in building were usually of moderate size; again, owing to difficulties of transport, it might be necessary to convey them for some distance by pack-horse or mule. They average from about one foot square upward. In early work they are generally square rather than oblong; and they are smaller in early than in late work. A toothed hammer or axe † was used in dressing the blocks, and, except in dressing shafts, was wielded with a diagonal stroke. The marks or hatchings are often preserved where the block is a good freestone. In Normandy the hatching is less close in eleventh than in twelfth-century work; the teeth of the tool then used being further apart than at a later period.

Mr. Neale found that at St. Alban's the Norman work is axed; the Transitional work is chiselled; the Early English work is bolster-tooled; the Decorated ashlar is claw-tooled; the mouldings scraped, the Perpendicular mouldings being finely scraped.

Norman masonry was often placed in position before

* Norwich Cathedral is built of Barnack stone, brought from a distance of about one hundred miles. Ely is built of the same stone. The quarry is now but little worked.

† Probably about one and a half inches wide for mouldings and ornamentation.

mouldings or even the ornamentation were worked. It is evident that one of the two great cylindrical nave-piers in Norwich Cathedral was moulded after it was built, as the jointing would never have been so awkwardly arranged if each stone had been moulded separately on a bench. One of the chief characteristics of their masonry is that the mouldings or zigzags are irregular, which makes it almost impossible for the modern precise mason to copy. The use of the axe and pick, at which the Normans were so adept, would not allow of the same precision as in the case of modern chisel-work. It was this freedom and individuality, so noticeable in their stonework, which enabled them to avoid the monotony which is perhaps the chief characteristic of modern architecture.

The masons of Normandy were accustomed to the use of stone that was easily worked by means of axe or pick, and suitable quarries had to be found before building operations could be carried out on an extensive scale. They brought over immense quantities of Caen stone from Normandy to those parts of England where good building stone was not easily obtained. In Cornwall, however, stone was plentiful, although the deterrent nature of granite, so abundant in the county, precluded its use.* Indeed, it was not until the beginning of the fifteenth century that granite became anything like a common building-stone in the West. The Normans never used it for ashlar work in their masonry, for there was plenty of local freestone at hand. They had their favourite quarries. In East Cornwall the chief quarries were at Ventergan, in Warbstowe parish, now worked out; Tartan Down, in Landrake parish, still

* The Normans used granite in the Channel Islands.

used; Hardwick, near Tavistock, also still used; Polyphant, near Launceston, still working; and Hicks Grey Mill stone, in Lewannick parish, which is not yet worked out.

In North Cornwall the cliff-stone was used, as at Morwenstowe; Catacleuse cliff-stone at Padstow, now used in small quantities, and sandstones from the Dunes.*

In the south, Pentuan, near St. Austell, was a favourite quarry which is still worked, chiefly from the cliffs; also a soft granite from the china-clay districts, a material yet in constant use.

In the west, Serpentine, from the Lizard district, where the cliffs are largely composed of various sorts of that stone, was, and is, in demand. Both kinds of Elvan were used, of which there seems to be an inexhaustible supply.

In addition to the above-named, various kinds of stone, such as Purbeck, were imported.

Out of the large number of fonts † made by the Normans, there are only two or three granite ones. A great number are formed out of Hicks Grey Mill stone, where large blocks of a non-porous nature were obtainable; and quite as many were wrought out of Purbeck.

The Priory church of St. Germans was built of a greenish grey stone obtained from the quarry at Tartan Down, and the Normans built their church at North Petherwyn with a similar stone from the Ventergan quarry.

The earliest examples of Norman masonry will be

* An eminent geologist informed the writer that some sandstones would take about a thousand years to form.

† There are a few Norman fonts of lead in England.

found at Tintagel, where the builders used a local greenstone, and at Lelant, St. Buryan, and Tremaine.

The joints were usually thick, especially in early work; but later, if a porous stone were employed, thin joints were necessary. As a rule, however, eleventh-century may be distinguished from twelfth-century masonry by the width of the joints. The difference is well seen in the north transept of Winchester, where the portions with thick joints belong to the work commenced in 1079; while the portions with thin joints were built after the fall of the central tower in 1107. Both walls and piers were exceedingly massive, *e.g.* the walls of Durham choir-aisles have an average thickness of seven feet.

The thirteenth-century clerestory-wall of Salisbury is nearly seven feet thick at the top. The clerestory-wall of St. Germans, Cornwall, is three feet two inches thick, and the tower-walls are six and a half feet thick.

Equally varied was the practice of the Romanesque builders with regard to foundations. They knew well what was the right thing to do; sometimes they deliberately did the wrong. Frequently their foundations were both deep and broad. The foundations of the three eastern apses of Norman Durham were carried down more than fourteen feet, till the solid rock was reached. Those of the wall of the north choir-aisle are so broad as to provide a footing both for the buttress outside and the bases of the vaulting-shafts within. Lord Grimthorpe found that "the foundations of the piers of St. Albans are singularly large and strong."

Of the Romanesque schools of sculpture, Mr. Francis Bond thinks that the most skilful were those of Toulouse, Provence, Northern Spain, Poitou, and Burgundy. The

Normans were among the most backward, and through lack of skill had to confine themselves largely to geometrical work, simple and easy of execution. (The mason-marks at Norwich and Ely are of geometrical form, whereas the Saxons' marks are freehand.) Their best carving in Cornwall will be found at Morwenstowe, Kilkhampton,* and St. Germans. Their chief varieties of ornament were billet, square or round; damiers patterns, like a chess-board; stars, intrications or shingle; interlacings; chevron or zigzag; torsades or cable; palmettes; honey-suckle or anthemion; and rinceaux or scrolls of foliage. All the above occur also in the twelfth century, both in Normandy and in England, and in much greater profusion. The saw-tooth † ornament is common in early work, with teeth first of an obtuse, and later, often of an acute angle.

The star-ornament is found in Roman work, *e.g.* on the Lanchester altar; it occurs also in Ernulphe's work at Canterbury.

The cable is found on Roman lead coffins.

We find remains of Norman buildings scattered all over the British Isles, as far west as Land's End, and at the Lizard itself. But it must not be presumed that all these buildings sprang simultaneously into existence, or that the development of their architecture was uniform in all parts of the land. Mr. Francis Bond, to whom I am indebted for his careful researches, says—

“The naves of St. David's and Wells were building simultaneously, circa 1190; the nave of St. David's is almost as Romanesque as St. Botolph's, Colchester,

* The door-way capitals are treated in a naturalistic fashion, but the setting is Norman.

† Not “dog-tooth.”

founded in 1102 ; while Wells nave is in many respects as Gothic as the choir of Lincoln Minster. At no time, and in no style, was the progress uniform in different parts of the country ; *e.g.* the choir of St. Bartholomew's, Smithfield, commenced in 1123, is not so advanced as the Norwich choir of 1096 or the Durham choir of 1093.

“ If we judged by the rude and archaic exterior and interior of Towyn church, we should unhesitatingly assign it to the eleventh ; but it might well be that the new current of Romanesque did not strike the remote coast of Merionethshire till well into the twelfth century.”

All the greater churches seem to have had a central tower, except Exeter, where the towers were placed at the ends of the transepts. The normal group was one central and two western towers. Sometimes, as at Ely, there was but one western tower ; sometimes, as at Tewkesbury, there was none. None of the greater Norman towers seems to have been octagonal ; they were square. The central towers were meant to be lanterns ; not only have they windows, but they have elaborate arcades round the inner wall, intended to be seen from the floor of the church. Sometimes a central tower barely rises above the roofs, *e.g.* at Winchester ; more often it rises to a considerable altitude, as at Tewkesbury, St. Alban's, Norwich, Castor, Sandwich, St. Laurence, etc. Internally, as well as externally, the towers are usually much ornamented with arcading. Probably they were roofed with low square spires. In flint-districts the towers of the parish-churches were often circular, as in East Anglia, the best example being Haddiscoe.

The lower parts of the two west towers of the Priory Church of St. Germans, Cornwall, are Norman. It is evident from the few remains *in situ* at the Collegiate

Church of St. Crantock, near Newquay, that there was at one time a Norman central tower.

I wish to express my best thanks to the Rev. Preb. F. C. Hingeston-Randolph for the indefatigable pains he has taken to verify certain portions of my statements; and also to the Rev. W. Iago. In the chapter on Cornish Saints I have to a great extent relied upon the researches of the Rev. S. Baring-Gould, and other authors to whom he has also made reference.

I have to thank the Rev. E. F. Taylor, the Diocesan Inspector of Schools, for some of the drawings of fonts.

I have avoided as far as possible any reference to architectural remains which do not exist at the time of writing. Much of the architectural work left is of a coarse, and even rude, description. In the illustrations the character has been faithfully represented in this respect. Architectural students must not expect to find the most refined workmanship in Cornwall.

E. H. SEDDING.

WADEBRIDGE,
CORNWALL,
July, 1909.

LIST OF CHURCHES NOTICED.

NOTE.—The Churches printed in Capitals have separate Notices. Those in smaller type contain no Norman Work, but may be of interest to those that pass near them.

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LIST OF CHURCHES NOT NOTICED.

[Modern Churches are distinguished by an asterisk.]

St. Agnes. Nothing Norman.	Mevagissey. Nothing Norman.
*Baldhu.	*Millbrook.
*Bolventor.	*Mithian.
Botus Fleming. Nothing Norman.	*Newlyn, St. Peter.
*Bude Haven.	North Hill. Nothing Norman.
Calstock. A fragment of a Norman font was found about forty years ago, but it has since been lost.	North Tamerton. ,, ,,
*Chacewater.	*Par.
*Charlestown.	*Pendeen.
*St. Day.	*Penponds.
*Devoran.	Penzance *(St. Mary's).
*Flushing.	,, *(St. Paul's).
St. Gluvias. Nothing Norman.	,, *(St. John-the-Baptist).
Gwennap. Possibly a Norman moulding over the porch door.	St. Pinnock.
*Halsetown.	*Porthleven.
Helland. Nothing Norman.	St. Stythians. Nothing Norman.
*Hessenford.	*Torpoint.
*Lannarth.	*Treleigh.
*Marazion.	*Treverbyn.
St. Martin's-in-Meneage. Nothing Norman.	Truro *(St. Paul's).
St. Mawnan. Nothing Norman.	,, *(St. John's).
Menheniot. ,, ,,	,, *(St. George's).
	*Tuckingmill.
	St. Veep. Nothing Norman.
	Virginstow. ,, ,,
	Zennor. Possibly Norman Piscina.

NORMAN ARCHITECTURE IN CORNWALL.

ADVENT CHURCH.

THE two churches of Lanteglos and Advent are still held by one Rector. They are separated by a well-wooded valley, the distance between them being about two miles.

The little church of Advent has a south aisle, added late in the fourteenth century. The east window represents a phase of architecture which is but seldom met with in the west. It is of the "Flamboyant" era, and is one of the six examples which are known to the writer in the county. The neighbouring church of Lanteglos contains one, while two may be seen in each of the parish-churches of Padstow and St. Just-in-Penwith.

The south door is a counterpart of that at Michaelstow, which is only two miles away. The north transept is part of the thirteenth-century church. The granite arch which divides it from the nave was built quite a century later. The west tower is a charming example among the fourteenth-century towers of the county.

I was unable to discover any evidence of the Norman building besides the font (Plate I), the base of which

bears a simplified resemblance to the one at St. Thomas' Launceston. It stands at the west end of the aisle on the old and much-worn square step. A modern foot-pace of slate has been added on the western side. The circular bowl is chamfered one inch wide on the outside edge; there is no lead lining. The stone appears to be of a local description, but the entire lower portion of the font is coated with a sticky green slime, which may be partly accounted for by a chokage in the drain. The date is circa 1100-1130.

The church is annexed to that of Lanteglos, of which it was anciently a chapel. It is, according to the *Inquisitiones Nonarum*, dedicated to Sancta Athewenna, but, on account of its dependent position, we do not find it named in the ancient Episcopal Registers. Among the names of the clergy, however, assessed to a Subsidy temp. Henry VI, we find that of Dominus Rogerus, Capellanus Sancti Audoeni, a name equivalent to Owen, as is also Adwen or Athwen. From the close connection which has always existed between this church and that of Lanteglos, we should naturally anticipate a relationship between the founders, and such, it is likely, was the case. Leland says that Advent was founded by one of Brechan's family. Brechan had a son called Adwen, and a daughter named Arianwen, which latter name might probably be Latinized into Athwenna. They would, of course, be brother and sister to St. Julitta, or Julietta, of Lanteglos, and to the founders of many of the churches on the north coast of Cornwall. We confess our inability, in the conflicting evidence, to determine the sex of the founder of this church; and the charter by which Walter Bodulgate, in 1435, founded a chantry at Camelford (Appendix II) does not help us; for, although the name

of the Saint is therein mentioned, the doubt which, perhaps, even then existed, was eluded by the use of the English word "Seint," which expresses either sex.

Near the church is the manor-house of Trethin, where there is but little left of the original house built about 1650. There are two old granite mullioned windows, and an entrance-porch. The circular staircase is also *in situ*, and two oak panelled doors. The house may be reached by leaving the main Camelford road at Valley-truckle.

NOTE.—Lanteglos (by Camelford), Sancte Julitte (Taxacio of Pope Nicholas IV), Sancte Julitte de Lanteglos cum capella Sancte Athewenne (Advent), (Inquisicio nonarum of 1340). The name appears occasionally as Nanteglos. In an undated Terrier (apparently temp. Elizabeth, printed in Maclean's Trigg-Minor), this parish is called "Lanteglose with the chapel appendant of St. Tawne, alias Adven." Is this the parish "de Dewle Lanteglos" in which the Cell of St. Cyric held land? (Ministers' Accounts, Henry VIII, Mon. Dio. Exon., p. 69.)

ST. ALLEN.

THE church is dedicated to St. Alleyne. It is situated about six miles in a northerly direction from Truro. There are less than half a dozen houses in its vicinity. The plan consists of a nave and chancel to which a south aisle was added in the fifteenth century, and a western tower of three stages was added at the same time.

The north doorway of the church is now blocked up. It is of considerable interest. The arch is round and the masonry has the appearance of Norman work, but the jambs have well-carved capitals with trefoil foliage

so peculiar to the thirteenth century. There is a lancet window in the north wall of the chancel of thirteenth-century date. The remaining windows on this side, as well as on the south side, are the work of the early fifteenth-century craftsmen. The two east windows are also old, but appear to be somewhat later in the same century. There is a south porch.

The font (Plate II) is obviously made up. The present square bowl is in reality, I think, the base of a font. The inside is hollowed out in an extraordinary way, not as the old masons used to do it. The stem and base belong to an original Norman font. The height from the floor to the top of the font is two feet eight inches; the outside measurement of the bowl is twenty-five inches.

ALTARNUN CHURCH.

THE church stands nearly six hundred feet above sea-level, about eight miles from Launceston. It is one of the largest of Cornish churches, and the tower is about one hundred feet high. The church possesses most of its original fifteenth-century stonework without, and an unusual quantity of early sixteenth-century woodwork within.

Owing to the enlargement of the fabric during the latter half of the fifteenth century, there are practically no remains of the Norman structure above ground. The font belonging to the Norman church is now in the south aisle, and there is a fragment of a Norman capital built into the north wall of the present vestry at the end of the north aisle.

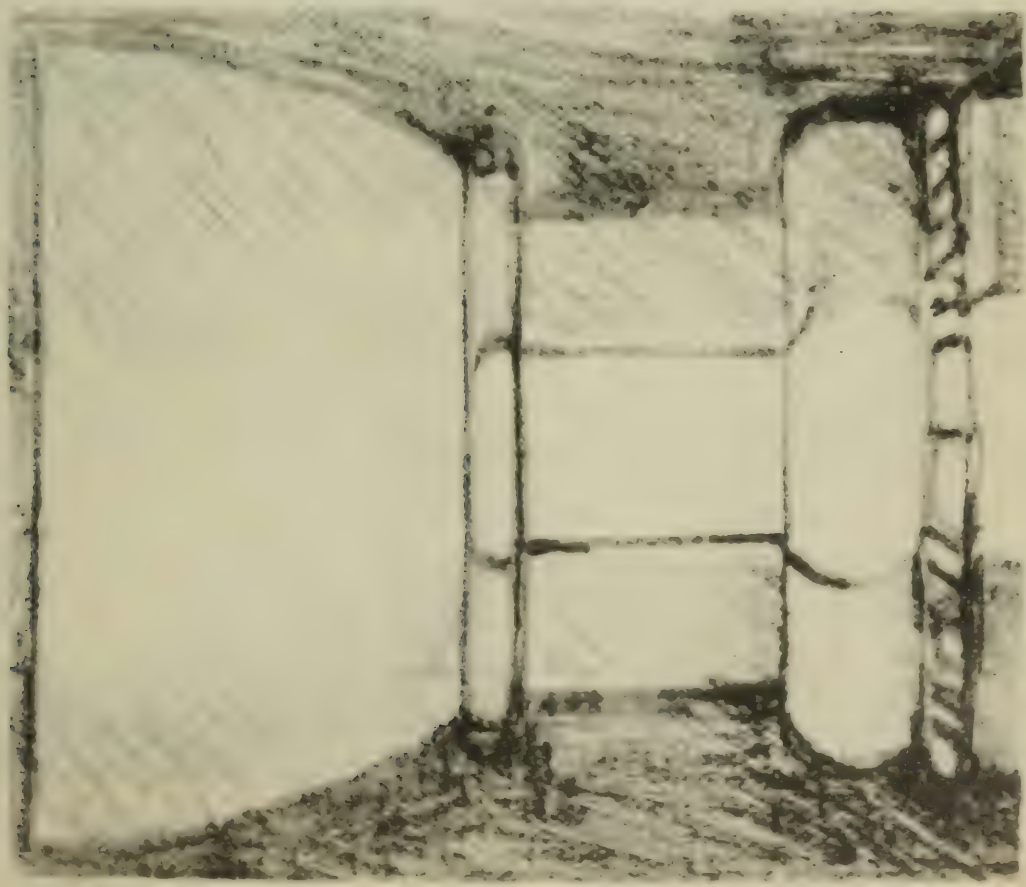


PLATE I. Advent. Font.



PLATE II. St. Allen. Font.

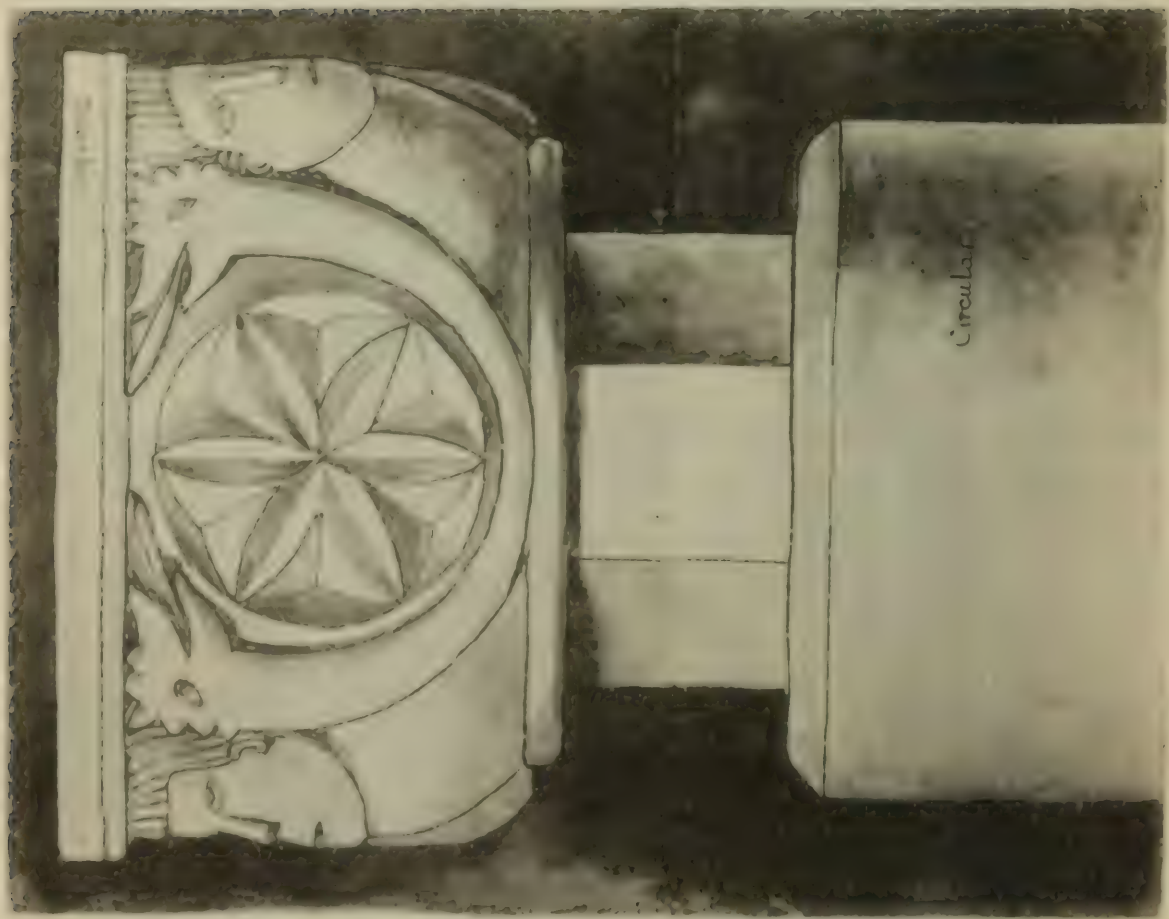


PLATE III. Altarnun. Font.

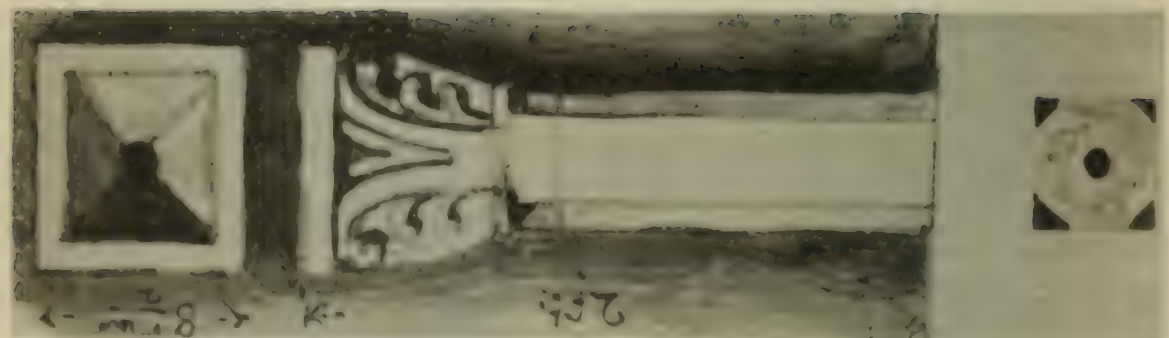


PLATE IIIA. Altarnun.
Pedestal-Piscina.

The font (Plate III) belongs to the type mentioned in the notice on fonts under Class III, similar to those at St. Thomas' Launceston and Jacobstowe. The bowl is, roughly, three feet square and twenty-two inches deep. It is worked into a circular form at the bottom, and stands on an octagonal shaft ten inches high and twenty-three inches across. The circular base and square step are modern. Both bowl and shaft appear to be wrought out of one piece of Purbeck stone. On the top surface of the bowl four shallow channels have been cut, each about an inch and a half wide. They are cut diagonally from corner to corner, possibly in connection with a former font-cover. The bowl is hollowed out to a depth of thirteen and a half inches, the diameter of the inside being nearly two feet. The four circles on the sides have each a geometrical six-leaf flower or star: at the corners are the usual heads, which in this case are ornamented with beards. There are the usual heads of dragons between the circles and these heads, the bodies of which taper to a point at the bottom of each circle. Date circa 1100-1130.

The carved head of a Norman pedestal-piscina lies on the floor at the west end of the north aisle (Plate IIIA). This is one of the three existing examples in Cornwall.

Both aisles seem to have been added to the nave during the latter half of the fifteenth century. Both arcades have five bays, one of which is incorporated in the chancel on each side.

All the old traceried windows are preserved.

The tower, which is of three stages, has a finely moulded west doorway with a deeply recessed window over it. The lower part of the tower was commenced at the close of the fourteenth century; the upper part,

finished with battlements and pinnacles, was not completed until about thirty years later. The turret-staircase is constructed in a different way from the ordinary Cornish turrets, with buttresses at the angles.

The bold square-headed doorways of the north and south porches prove that the church was built on a large scale.

Before the restoration, forty years ago, under the direction of the late Edmund Sedding, the upper part of the stately tower-arch was hidden by the nave roof, which was consequently heightened. No doubt, it is now at the correct height; and it was owing to neglect and misguided treatment that the roof was allowed to encroach upon the arch.

The nave and chancel roofs are modern; but those over the aisles and porches are the original roofs.

The church is full of old carved bench-ends, executed during the first half of the sixteenth century. Many of the devices are curious, among them being two stages of a sword-dance, a jester with cap and bells, and men and women in costumes of the period. In the north aisle there is a vase or urn, with an angel's head and wings at the top, and in another panel a sheaf of corn with a "hat" or covering.

The finely moulded chancel-screen, extending the full width of the church, possesses three pairs of gates. The head of each bay is filled with rich tracery work, but what once must have been a fine fan-traceried cove has disappeared. The manner in which the lower portion of the screen is treated is very interesting. There are three plain panels arranged alternately with three traceried ones along the whole length. Inside the chancel-screen the arrangement is most unusual; there is a Jacobean altar

rail extending the entire width of the church, the length being equal to that of the screen. Between the screen and the altar-rail there are four groups of pews, each composed of two seats and a desk arranged against the east side of the screen. The north and south parts of the altar-rails, which run in a continuous line, are only four feet from the east wall of the chancel-aisles; the chancel, of course, extends further eastward. The altar stands seven feet away from the east wall of the chancel. The base of the chancel-screen, until the latter half of the last century, was buried, and there was no step between nave and chancel. The tower-floor, owing to the rise of the ground, is four steps above the level of the nave.

There are curious paintings on wood on either side of the east window; the one on the right represents the administration of the Sacrament, painted early in the seventeenth century, with lighted candles on the altar.

There is a recess in the south wall of the chancel.

The church is well worthy of a visit.

ST. ANTHONY-IN-ROSELAND.

THE easiest method of reaching the church is by means of the steam-ferry from Falmouth, the distance being about three miles.

Near the mouth of St. Mawes Creek, on a little inlet of its own, stands a house now known as "Place": it occupies the site (and retains some small portions) of a religious house, a "Cell" dependent on the great Priory of Plympton, in Devon. At the back of this building, on its south side, and joined to it still as of old, is the church of St. Anthony-in-Roseland (a corrupt form of

“Rosland”—the *heath*-land). Here, as at St. Germans, the monks and the parishioners shared the church between them, and a most interesting little sanctuary it is. It is cruciform, consisting of a nave, transepts with central tower, and a chancel. Except for a comparatively recent and not very satisfactory restoration, it has come down to us just as it stood in the middle of the thirteenth century, when it was completed. Here, too, as at St. Germans, the nave is Norman—on a small scale, of course, and without aisles; but the south doorway (Plate IV), which was designed for the separate use of the parishioners, is a very fine example of the work of the period. The rest of the building (and I need not hesitate to repeat—“as at St. Germans,” referring to the choir which has perished) is a beautiful example of “Early English” work. So far, the evidence is not complete: the nave in each church indeed is Norman; but we cannot, apart from direct evidence, assume that the choir at St. Germans was “Early English” simply because the corresponding portion of the church of St. Anthony is undoubtedly of thirteenth-century date. Such evidence, however, is forthcoming, and it makes my proofs complete. The same Bishop Bronescombe who dedicated the one dedicated the other also, and almost at the same time—St. Anthony less than two years before St. Germans. He dedicated the new thirteenth-century work, which at St. Anthony, as we can see with our own eyes to-day, was the “Early English” chancel, and at St. Germans, not merely the completed northern tower which the builders at that time included in their work, but also the long since vanished choir, the only part of that church as to the date of which there has been, or could be, any manner of doubt. Let the entry on folio 21 of

Bishop Bronescombe's Register be compared with the following extract from folio 7 :—" Die Veneris sequente (viz. Friday, 3 Oct. 1259), dedicavit Dominus Episcopus Ecclesiam Sancti Antonii in Roslande." The above notes are derived from the recently published account of St. Germans church by Prebendary Hingeston-Randolph. The only tangible evidence of the Norman workmanship consists of the south doorway, which was protected until about thirty years ago by a porch. There are, however, no traces of this porch left. The stonework of the doorway is in an excellent state of preservation. The minute detail indicates that the work was executed at the end of the twelfth century, and the character of the ornamentation reminds us of the work of French craftsmen. The width between the jambs is about three feet nine inches, and the height to the spring of the arch measures five feet one and a half inches. The arch itself is stilted, or, in other words, is a few inches more than a semicircle. The mouldings are unlike the mouldings of any doorway of the same period in the county. The small shafts in the jambs have a little fillet, and the outer jamb-moulding consists of two torus mouldings divided by a V-shaped fillet which is curiously stopped at the top. The capitals are the same, and the impost-mouldings are returned over every projection of the jambs. The filleted shafts are almost detached. By far the most interesting feature in the doorway is the enriched middle member of the arch. This is divided into many semicircular canopies which project and form as it were a protection for the little carved panels underneath, of which there are four varieties. The outer ring of zigzags is like St. Martin-by-Looe and St. Cleer. The inner arch-ring is

chamfered at the edge, and one of the top stones is ornamented with a medallion containing a representation of the Lamb bearing the Cross. It will be noticed from the drawing that it is not in the centre of the arch. It is possible that the sculptors intended to carve every stone as in the case of the Landewednack doorway. The label is of the ordinary section, with heads at the terminations.

The church of ST. JUST, in the same district, contains no Norman work, but is well worth a visit, both on account of its exquisite situation and the interesting remains of thirteenth and fifteenth-century work. It was built in the thirteenth century, and the double piscina, a very rare feature in this part of England, remains in the south wall of the sanctuary. The south aisle was added two centuries later, and is divided from the nave by no fewer than seven well-proportioned arches. Unfortunately, all the old carved woodwork has gone, but a good deal of old tracery remains in the windows. The doorway of the porch is peculiar to the Rosland district.

It will be seen that originally there was tracery in the head of the arch, but it has been broken away. The jambs are panelled. The font was constructed about the year 1500, and formerly stood against the column opposite the door, as may be seen by an examination of one of the panels, which is moulded with the reverse moulding of the column.

ST. VERYAN is nearly ten miles south of Grampound-Road Station, and PHILLEIGH is only two miles less. They are both in the Rosland (or Heathland) district. Neither apparently contains evidence of genuine Norman masonry, but both have some interesting stonework left, in spite of drastic restoration.

In PHILLEIGH church, the exquisitely proportioned south arcade of nine bays, dividing the single aisle from the nave, is a masterly piece of design. Its simple mouldings are wrought out of the tough moorland granite. Three of the arches are included in the chancel. In the respond of the easternmost bay there is a quaint recess for a piscina. The fourteenth-century south doorway was re-used by the later builders when they added the aisle. All vestiges of the old windows and woodwork have perished.

The bowl of the font is early thirteenth-century work ; the lower part has been renewed.

The west tower of two stages is circa 1280, the parapets being, of course, later.

There is no chancel-step.

The view of the Helford inlet, with the china-clay hills of St. Stephen's beyond, should be noticed.

In the grounds of Polsue (black pool or spring) are some fragments of stonework, probably connected with the old manor-house of Trigg Mullion.*

At Crugsillack there is a seventeenth-century ceiling.

At Tolverne manor-house there is a good deal left, including the porch.

At the corner where the St. Mawes and Veryan roads meet is a house called "Bessie Beneath," and further on, towards St. Veryan, is a cottage known as "Who'd ha' thought it?"

ST. VERYAN is two miles from Philleigh. It is surrounded by exquisite wooded scenery, but the building has suffered nearly as much as Philleigh by restoration.

* Only the site is left.

The plan is more interesting, however, for there is a western porch, and the end of the south transept.

The south and west doorways of the nave are of thirteenth-century work.

On entering the building from the west, you may take the font to be of late Norman date, but on careful examination it will be found to be a rough copy of a Norman one, probably made late in the fifteenth century. It is of the St. Austell type; but the carving of the four heads and other devices, on the surface of the bowl, is coarse and unlike the technique of the Norman craftsmen.

The north arcade of eight bays divides the only aisle from the nave. Two of the arches are in the chancel. The whole arcade is earlier than the usual fifteenth-century granite arcade, and the arches are loftier.

All the windows, excepting the tower and late thirteenth-century east window of the transept, are modern.

The old roofs, seats, and screens have been destroyed.

ST. AUSTELL CHURCH.

It may be said that St. Austell is a church with a town tacked on to it. For not only is the church *the* feature of the town, but the town has literally grown up around the church. The history of the place is for many centuries the history of the church, so much so that it has been doubted whether, when the church first comes before us, and for some years afterwards, there was any considerable village hard by to support it. It is true of



PLATE IV. St. Anthony-in-Roseland. South Doorway.



PLATE V. St. Austell. Font.

this church as of so many English parish-churches that it saw the making of England. It owes its special distinction to its symbolism and its fine proportions. It may be included among the larger churches of the county ; and, indeed, the general design and the skilfully treated details, both in stone and wood, do credit to the old Cornish craftsmen, and are worthy of careful study.*

The Norman work consists of two responds and a cylindrical pier in the south chancel-aisle. The responds are square with chamfered impost-mouldings. The pier has a circular chamfered capital. The two arches above are of thirteenth-century work. Both responds are in their original position, from which it is evident that there was a south chancel-aisle in the Norman building.

The lower part of the east wall of the chancel appears to belong to the Norman church. The rough set-off frequently observed in early work may be seen outside the wall.

The font is of late Norman workmanship, with dragons and evil-looking beasts sculptured on the bowl. It stands near the south entrance, and is described below.

The fifteenth-century nave and aisles have six bays, and there is a fine lofty window in each bay.

The south porch has a parvise-chamber over it. The outer doorway has ogee tracery on the soffit of the arch, and there are numerous shields with armorial

* This is particularly noticeable in the arrangement of the niches and ornamentation of the tower. It is possible that the designer was familiar with some of the famous Somersetshire examples.

bearings carved on the buttresses and other parts of the exterior.

The turrets giving access to the loft of the rood-screen are still perfect, and the original carved cradle-roofs in the nave and aisles remain unchanged except for the introduction of plaster between the principal timbers.

The north chancel-arcade, which is of two bays, retains a square pier of Duporth beach stone with semi-detached shafts at the corners, all of thirteenth-century work, but with fourteenth-century arches above.

The walls are faced with granite, as at Ladock and elsewhere in the county.

There is a very fine west tower of three stages.

It should be noticed that the tower is not central as regards the nave, and that the chancel leans towards the north.*

The bowl of the font (Plate V) is of Pentuan stone. Its external diameter is thirty-five inches, the depth being sixteen. The carving is in relief, about quarter to half an inch deep, which is the usual relief given to this species of ornament. The evil-looking beasts, or devils, which are commonly found in this type of font, are nearly always on the lower surface of the bowl, which may suggest the exorcism of the evil spirits.† The interior of the bowl measures twenty-three inches across, and is lined with lead. The stem has a diameter of twelve inches, the height being fourteen. The corner-shafts have a diameter of about four and a half inches. The bases are very shallow, being only two inches high ;

* To symbolize the bent head of our Saviour on the Cross, which tradition says leaned towards the north.

† In this case, however, the beasts are carved much higher up.

they appear to have been moulded out of the base-stone. The full height of the font is thirty-six inches.

Besides the font, which is of late Norman workmanship, some original masonry of the same period may be traced in the south chancel-arcade. Both responds are square with chamfered corners, and they are two feet and a half in thickness. The chamfers have "stops" at the top and bottom, the upper stop being of the characteristic Norman shape, with a bead underneath; whereas the lower is pointed, showing that the masonry is "Transitional" from the twelfth to the thirteenth century. The intermediate pier is cylindrical, of about the same diameter as the thickness of the jambs, and having a chamfered base twelve inches deep. The capital is circular, simply chamfered, like the imposts of the jambs, which are all six inches deep. The span of both arches is eight feet four inches; the height from the floor to the springing line being six feet five inches. Both arches are pointed, with two orders of chamfers, the centres being considerably below the springing line—they appear to have been reconstructed. The stone used here is Polrudden (or Pentuan), from the same quarry as that used for the construction of the arcades, and for the most part of the exterior of the church and tower. The original Norman aisle undoubtedly had a lean-to roof, with a width of not more than ten feet. Both the present chancel-aisles, however, are wider than the aisles of the nave. The present south chancel-aisle appears to have been erected towards the end of the fourteenth century. It retains the piscina. The nave, aisles, tower, and porch were built, probably, between 1480 and 1500.

Occupying the highest position on the west front of

the tower,* there is a remarkable, but rude, representation of the Holy Trinity—of what is technically known as the Italian Trinity, a description of which we may borrow from Mrs. Jameson's "History of our Lord as exemplified in works of Art." "The First Person," she observes, "is here alone invested with human shape, and the Second Person is represented by the mere symbol of a crucifix, with an image of the dead Christ upon it, thus sacrificing His Divine Nature to that of His earthly sufferings." She proceeds to say that this "strange device . . . obtained popularity from the twelfth to the seventeenth century, exhibiting little variety of composition during all those ages. The Father is always seen supporting the Cross by the transverse beam, the effigy of the dead Son hanging generally between His knees, while the dove appears proceeding from the lips of the Father and touching the head of the Son—which is the earliest form—or perched like a mere bird on the side of the Cross. It would be difficult to explain this kind of *Ecce Homo* by any text of Scripture or of theology."

The carving has obviously suffered from the tooth of time : some of the fingers of the hand, raised in blessing, have disappeared, and the nose is injured ; so, no doubt, the Dove has perished : it is just the part of the effigy that would be the first to fall.

Underneath this group is a representation of Hades. It consists of a sort of sheet, grasped on either side by the hands of an angel, who is standing, in which appear four figures with their hands folded in prayer. These, we may presume, are the "souls under the altar," of whom we read in the Apocalypse. We now turn to the two

* The tower is ninety-five feet high to the battlements.

figures below the Trinity. That on the left represents the angel Gabriel, that on the right the Blessed Virgin. The angel's wings are plainly discernible in the case of the former ; and the pot of lilies below, the constant emblem of purity, leaves us in no doubt as to the identification of the other statue. The hands, slightly raised, both on his part and on hers, are meant here, as in similar representations elsewhere, to import a dialogue. The bases on which the statues rest, as well as the "supporters" of the shields at the angles of the tower, are worthy of notice. The angel has in every case a fillet or band round the head, bearing on it a cross.

We come, now, to the three statues in the lowest tier, as to which there have been endless speculations. The middle figure stands for the Risen Lord. The left hand of this figure grasps a staff, tipped with the Cross of the Resurrection. The right hand is raised in benediction. All we can say of the other figures is, that one represents a bishop, the other a "regular" priest with chasuble, rosary, and girdle. Both are represented as in the act of blessing.

Another feature to notice on this front is the ancient clock and face, with its four and twenty bosses or circles, fixed below and to the right of the west window. There is a little hole in the centre of each boss, from which it may be inferred that they were once faced with, probably, a metallic plate, on which the hours were inscribed. It is of different stone from the adjoining masonry, and part of the window-sill has apparently been cut away to make room for it. It was, therefore, added some years after the tower was built.

The nave and aisles still retain, as we have said, their ancient cradle-roofs, which are divided into rather small

panels, now plastered. The small size of the panels gives scale and height to the building. There are several late fifteenth and early sixteenth-century bench-ends preserved in the tower, which are ornamented in the usual Cornish manner, the shields containing Christian symbols. Even more interesting are the stone shields on the exterior of the walls, which exhibit well-carved and carefully thought-out symbolical ideas, a feature seldom met with in our parish-churches. I am indebted to the Rev. Joseph Hammond, formerly vicar of the parish and Honorary Canon of Truro, for his careful interpretation of the imagery described above.

BLISLAND CHURCH.

THE church lies some six miles north of Bodmin, and is well worthy of a visit. A long hill has to be climbed before the three miles of moorland road can be enjoyed; when this is accomplished a quaint sign-post directs you to the left. A gradual descent through wooded lanes brings you to St. Pratt's Cross, a fine old Cornish example, which had been thrown down, and has been recently set up again by the late Sir Warwick Morshead, in an angle of the winding road. It stands out, a striking object, in its dark green setting, and reminds the traveller that he is near consecrated ground. Before reaching the picturesque village there is a steep descent, and we have to ascend again before we reach the church. The grouping of church, cottages, and trees in this typical Cornish village cannot fail to interest even the most casual observer.

BLISLAND CHURCH

Ground Plan.

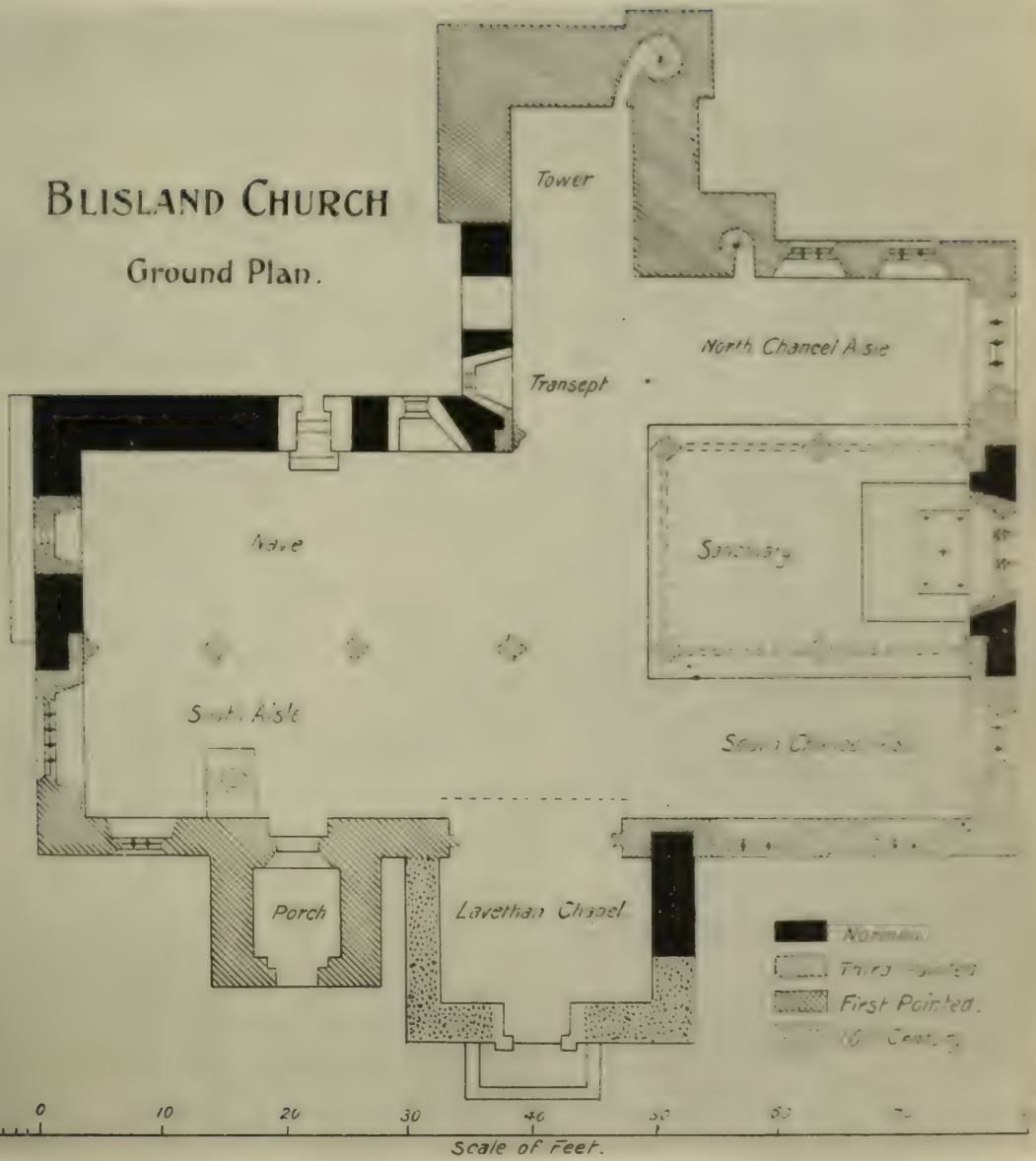


PLATE VI.



PLATE VIA Blisland. Font

The nave and chancel together measure about seventy-three feet between the east and west walls, both of which are of Norman work. The church at that period was probably cruciform, with a nave and chancel about fifteen feet wide. A portion of the west wall of the north transept, between the church and the tower, belongs to that building.—Ground Plan, Plate VI.

The south transept has undergone various changes, and the difficulty in determining the dates of these changes gives additional interest to the solution of the problem. The late Sir John Maclean, in his valuable work on the churches of Trigg-Minor, states his opinion that half of the east and west walls are of fifteenth-century work, the southward portions being modern. I cannot agree with him altogether. The part of the east wall which he considers to be of fifteenth-century date is, in my judgment, part of the Norman south transept. The width of the transept is too great to allow me to suggest that the west wall is in its original position. I am of opinion that the transept was enlarged to its present form in the sixteenth century, some sixty years later than the south aisle, and examination shows it to have been widened at about the same time as the south transept was enlarged. It is evident that the door and window of the transept are of nineteenth-century production, and, no doubt, the roof was then renewed and the upper portions of the walls rebuilt.

The external appearance of the transept is, to my thinking, undeniably old, and bears much resemblance to the stately west end with its massive walls, which are no less than three feet seven inches in thickness, above the battered substructure which rises five feet above the ground, where the thickness is four feet seven inches.

The general effect of this wall carries one's thoughts back almost to Roman times.

The church possesses two ancient fonts. That on the east side of the entrance was, until recently, thickly coated with whitewash; so much so, indeed, that no tracery was supposed to exist hidden underneath, and annual coats were regularly administered. It is of fifteenth-century workmanship. The bowl of the other font (Plate VIA) is of Polyphant stone, executed by Norman craftsmen. It lay for centuries in the churchyard; but Sir Warwick Morshead had it placed inside the church on a granite base, and the thanks of Cornish churchmen are due to him. The diameter of the bowl measures thirty-one inches and the depth is fourteen inches. The date is circa 1080-1100.

The disused north entrance doorway was Norman, but the circular label is all that remains of the work; the three corbel-heads above the label appear to belong to the fourteenth century; they originally supported the ends of the timbers of a porch-roof.

There is a stoup in the south porch having within it a little pedestal stoup of doubtful antiquity. There is a piscina in the south chancel-aisle. During my visit, the rector, the Rev. Vernon Collins, unearthed an old altar-slab from the front of the porch. He has provided the church with a full set of vestments and other embroidery of unusual beauty, all of which is the work of his own hands. The church has been most carefully repaired, and the new work is well worthy of the old.

Sir John Maclean mentions that as late as 1870 the ancient custom of separating the men from the women worshippers was still in use.

NOTE.—The western piers' responds abut directly against the west wall without internal or external buttress.

The west window of the aisle and the east window of the north chancel-aisle are among the best in the county. The well-built little tower is evidently of late sixteenth-century work. The church is fortunate enough to possess its old cradle-roofs, which are most delightful to look at, with their carved ribs and purlins still in their old positions, and showing the effect of four centuries of wind and storms in the wavy lines of the timbers. The rare feature (in Cornwall) of a side chancel-arch opens from the north transept into the north chancel-aisle, the larger half of the latter being towards the north. None of the old carved seats remain, but the chancel has new stalls designed after old examples. The pulpit is late Jacobean.

Some interesting remains of a sixteenth-century house are situated near the church.

NOTE.—Blystone (Taxacion of Pope Nicholas IV), Bliston cum capella de Templo (Inquisicio nonarum of 1340), Blestone (Episcopal Registers of Exeter, 1266).

BODMIN CHURCH.

THE churches of Cornwall cannot compare favourably with those east of the Exe in point of refinement of detail and in variety of design, and the disparity in height is even more marked ; moreover, the low elevation of walls and roofs is a distinguishing characteristic of Cornish sanctuaries. Even such an important and

imposing building as the one before our notice—the largest church in the diocese—is without a clerestory. As, however, it is fully one hundred and fifty feet long and sixty-five feet wide, it may justly be included among the great churches of the west. It was entirely remodelled by the fifteenth-century builders, who left but scanty remains of the work of their predecessors, the Normans.

What may have been done to the fabric during the two and a half centuries between the Norman occupation and the middle of the fifteenth century, we cannot tell. It appears most probable that it was the Norman edifice in a more or less complete state which stood here until it was superseded by the present building, and that the dimensions of the nave and chancel were equal in extent and altitude to those of the existing nave and chancel. In support of this conjecture, it will be seen from the ground-plan (Plate VII) that part of the tower on the north side of the church is Norman, and we may reasonably regard this as the north transept-tower of the Norman church; for it was a common custom to erect towers at the extremities of the transepts. The ground and roadway on the south give no evidence of any south transept or tower. From careful observation, I have found that Norman aisles in the Celtic county did not exceed ten feet in width, which was that of the original aisles of the Priory Church of St. Germans. When the fifteenth-century builders constructed the existing north aisle, they probably built it quite twice the width of the former one, so that their new north wall actually abuts against the east and west walls of the Norman tower, thereby absorbing the older transept uniting the tower and the nave of the Norman church.

BODMIN CH.

Ground Plan.

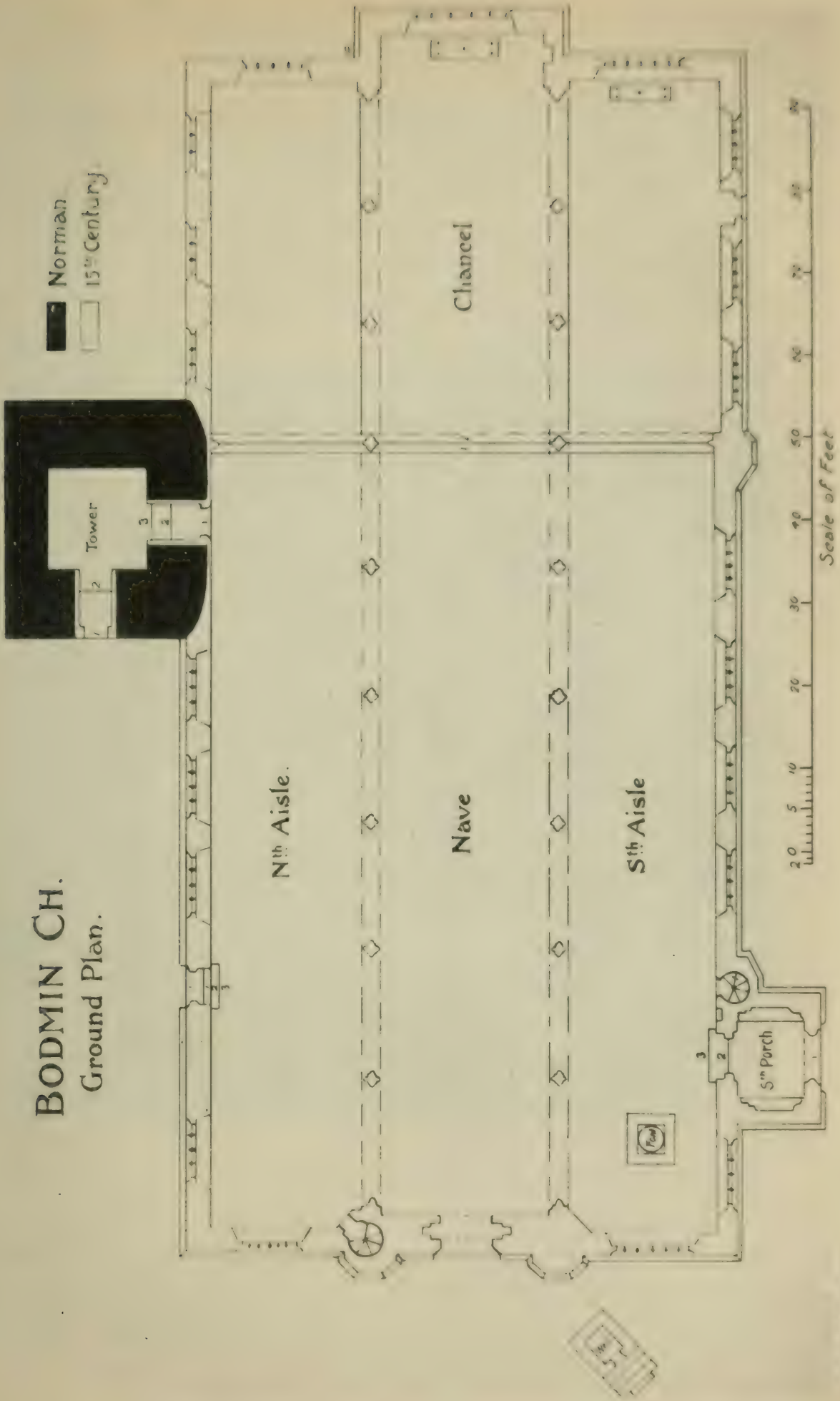




PLATE VIII. Bodmin. Font.

The walls of the ground-stage of the tower are no less than eight feet three inches thick, or more than two feet thicker than those of the existing west towers at St. Germans; from which it may be inferred that a steeple of considerable altitude was contemplated. The spire was erected; but it was struck down by lightning in 1699.

If this tower indicates the north arm of the original cruciform church, let us now examine how far westward the nave extended. It is known that a Norman doorway with zigzag ornamentation was removed from the position since occupied by two in succession, including the present doorway. A drawing of the Norman doorway is amongst the Borlase manuscripts, and has been reproduced by the Rev. W. Iago, of Bodmin, in Sir John Maclean's "Trigg-Minor." It was recessed with semi-circular arches, zigzag and other mouldings. Each jamb contained two semi-detached shafts with carved capitals. A few ornamented stones were also preserved, one of which was to be seen, a few years ago, in the vicarage-garden. The fine capitals, which are amongst the few surviving remnants of the once splendid priory-church, are now used as flower-pots in the priory grounds. The priory-church and the parish-church were on opposite sides of the road. We need not describe the well-known and magnificent font (Plate VIII), which is an unmistakable relic of the Norman building, and one of the most interesting examples of Norman art to be found in the county, or, indeed, in the British Isles. It stands a little westward of the south entrance. The way in which the interlaced ornamentation is carved and under-cut proves that it was executed at the close of the Norman period, or during that described as the

“ Transitional ” to “ Early English,” namely, circa 1190.

The circular bowl, with square brim, is of unusually large size, being no less than three feet five and a half inches at the top and two feet two inches deep. The four corners are ornamented with angel-heads, winged, forming capitals to the four outer shafts. The central shaft or stem supporting the bowl is eleven and a half inches in diameter. Almost the entire external surface of the bowl is enriched with vigorous and effective emblematic carving. The south side (Plate IX) and the west (Plate X) are ornamented with flowers, the stems being twisted and interlaced in the customary Celtic manner. The two other sides are treated in a similar way, but represent serpents with their bodies knotted and twisted.

The evil-looking reptiles at the base of the bowl are symbolical of the evil spirits cast out at the Sacrament of Baptism, and the angel-heads previously mentioned may represent the four archangels. The foot-ornaments near the angles of the bases of the stem and corner shafts have been well preserved, and are of various designs. The steps on which the font rests are modern. The inside diameter of the bowl is two feet three inches, and its depth thirteen inches. There is no lead lining, the stone being impervious. The total height of the font is three feet six and a half inches.

As there is no other work of this period left, we may now proceed to give a general description of the existing fabric. The ground-plan consists of a nave and chancel, north and south aisles and chancel-aisles, a north tower and a south porch. The arcades, dividing the nave and chancel from the aisles, are composed of

nine bays. The three easternmost arches of each arcade are incorporated in the chancel. The effect produced by the three chancel-arches, which separate the three chancels from the nave and its aisles, is particularly pleasing, a unique feature in the Cornish Diocese, where chancel-arches are seldom met with.

There is a striking resemblance in these arcades to those at St. Andrew's, Plymouth; and, indeed, the two churches in their later forms may have been designed by one architect, for the same characteristics are found in both structures. Unfortunately, the ancient appearance of the building has suffered from modern restoration, which is particularly the case with the outside; and, as the walls have been almost entirely re-faced or re-tooled, it is almost impossible to trace any remains of the older building.

The arcades were erected in the middle of the fifteenth century, and it therefore follows that the church, dated 1469 to 1491, was re-constructed at that time. The old building-account is preserved. All the windows are of large proportions, and those which have not been renewed are fine examples of fifteenth-century tracery work. The south porch has a stone-groined roof, by far the best piece of mediæval fan-tracery groining remaining in the county. In the parvise-chambers over the porch some valuable remains of late fifteenth-century screen-work are preserved. By the three piscine in the south walls of the sanctuaries of the chancel and of both chancel-aisles, it is clear that there were at least three altars in this imposing edifice. The piscine in the south chancel-aisle is fashioned in a pedestal shape and is portable. The shaft is octagonal, the capital of which is formed into a cavity in an

ornamental manner. The top is hollowed out into eight compartments, radiating towards the drain, which is placed in the centre. The patera that covers the drain has, in a later age, been pierced at the top for the reception of money, and it was used as a poor-box down to a recent time. It is a valuable example of a fifteenth-century piscina : another of a similar description exists at Mylor.

The three lower stages of the tower appear to be of late Norman work ; the fourth or top stage having been rebuilt or added early in the fifteenth century. The corbelling across the angles, on the inside of the top stage, to take the octagonal spire, may still be seen. The spire was struck down (as already stated) by lightning, December 9, 1699. The north window in the third stage, and the west window in the second stage, are original, the cusping in the heads having, of course, been added.

The other windows are modern, or have been altered in recent times.

Certain squared stones may be observed, chiefly in the north-eastern part of the church : they were, I think, re-used from the Norman Church by later builders.

On the north side of the chancel there is a very good specimen of an early sixteenth-century tomb, containing the bones of Thomas Vivian, Bishop of Megara and Prior of Bodmin, who died in 1533. The recumbent figure on the top is in excellent preservation, and the sides of the tomb are panelled and enriched with designs characteristic of the Renaissance. This tomb stood with its head towards the altar in the centre of the Priory-Church (now demolished). It was there seen by Leland ; and on the demolition of the Priory-Church it



PLATE IX. Bodmin. Font, South Side.



PLATE X. Badmin. Font, West Side.

was removed for safety, with its contents, into the parish-church, where it now rests. That writer called it "very notable," and remarked—"he died not long since." The material is Catacleuse stone and very dark grey marble. The full-length effigy of the deceased is represented with mitre and vestments and pastoral staff. There are four supporting figures of angels holding armorial shields. The following arms are displayed on various parts of the monument:—Those of St. Edgar (King), King Henry VIII, Bodmin Priory, and Vivian. Figures of the four Evangelists (in Tudor costume!), with their symbols and much elaborate enrichment, adorn the sides. The tomb very much resembles that of King Henry VII, in Westminster Abbey. Its inscription is in Lombardic capitals filled with "tin," and gives the date 1533. The large recess in the south wall of the sanctuary was probably used as an aumbry, or it may have been occupied by a large credence and piscina. The arch and other moulded work have been destroyed.

All that is left of the pre-Reformation finely wrought woodwork, with which the church was formerly adorned, consists of some well-carved bench-ends, now let in as panels in front of the two long desks at the upper end of the nave.* A piece of tracery belonging to a parclose-screen is now fixed upside down on the top of some fifteenth-century bench-ends. This fragment, and some other remnants of the chancel-screens at present in the parvise chamber, constitute the sole salvage of this once magnificent work.

* A contract was signed in 1491 with Matthy More, Carpynter, who undertook to make the seats like those in St. Mary's, Plympton, "or better." There are fifty-one carved bench-ends of fifteenth or sixteenth-century workmanship.

The roofs have been restored on the old lines ; but it is sad to find such a small portion of the original carved timbers remaining : out of about four hundred and fifty feet less than one-ninth is now in existence, and this forms the roof of the south chancel-aisle. Figures of angels with shields adorned the wall-plates. A few remain, together with the date—1472.

The pulpit is chiefly made up from portions of the original one which was contracted for in 1491, and the carvers were to adopt the pattern of that at Moreton-Hampstead, and of the seats at St. Mary's, Plympton. The square base on which the pulpit rests contains eight interesting old carved panels, put together in recent years. The lectern is made up of various carved fragments, by far the most interesting being three late fifteenth-century seats from the old stalls. They are arranged in the form of a triangle with the seats inward. The carved misereres, therefore, face outwards, whilst affording a rest for the Bible. The subjects represented in the carvings contain various figures.

On the sill of the window of the north chancel-aisle is placed (at the time of writing) a mutilated part of the top of the churchyard-cross. It is evident from this fragment that the cross much resembled those at Callington, St. Mawgan-in-Pyder, and Lanteglos-by-Fowey. It is what is generally known as a "lantern" cross. In shape it is oblong. In the two lower panels the subjects of the Nativity and the Crucifixion were usually carved. In the sides, ends, and smaller panels, which formed niches, a figure of the Bishop of the diocese and one of the Patron-Saint were placed, the summit being finished with five finials, that in the centre being larger and higher than the rest. The whole was poised on an

octagonal shaft, which often rose to a considerable height. The type of churchyard-cross above described does not appear to have been designed before the end of the fourteenth century. In one of the larger panels of the fragment at Bodmin the Crucifixion is shown, but the subjects on the opposite sides have been entirely removed. The figures in the smaller panels are in a fair state of preservation. On the wall immediately under the sill of the same window is a curious memorial slab to a former Mayor of Bodmin who was blessed with twenty children. The dates on the slab range from 1589 to 1632. The figures of both his wives and their numerous children, with many accessories, appear.

A sepulchral slab (with others of about the same size) lies outside the south wall of the church ; it is adorned with a full-length central foliated cross in relief, with a Norman-French inscription incised on the chamfered edges of the stone. Part of the lettering has been cut away, but the following words (in Lombardic capitals) remain : "[. . .] git ici, Deu de sa alme ait me[rcl. Amen] : signifying : [. . .] lies here ; may God on his soul have me[rcy. Amen.]" This gives us an idea of the language spoken by the Normans in Cornwall. Other such slabs, very similarly but more fully inscribed in Norman-French, occur at St. Breock, St. Petroc-Minor, and St. Merryn ; also at St. Buryan, in the extreme west of Cornwall.

It should be added that both entrances from the west and south into the tower were made in modern times. The original entrance from the church to the tower has been destroyed. No doubt it was affected by the fall of the steeple, and it is most likely that the

original archway was removed by the fifteenth-century builders.

Dr. West, of Bodmin, told me he had seen written notices of seats for sale posted on the church-door, and seat-holders had to provide their own candles.

THE CHANTRY CHAPEL OF ST. THOMAS OF CANTERBURY.

THIS chapel, standing at the eastern extremity of the parish churchyard, is now in ruins. The following dimensions and notes were taken in 1896. It is by far the most complete example of a Decorated chapel in Cornwall. The tracery of the three-light east window is of really beautiful design, and, for its size, it may justly be regarded as the best in the county.

The internal length is forty-five feet, the width being eighteen feet four inches. The plan is a simple parallelogram, with a porch at the south-west. There is a crypt running the whole length of the chapel. It is spanned by the segmental vault, relieved with four arches each fifteen inches across.

The entrance of the crypt is underneath the porch. Its dimensions are forty feet long and thirteen feet nine inches wide; the walls being five feet thick. The south wall of the crypt is pierced by four windows with deeply splayed jambs and sills, and there is another window in the west wall. The chapel is lighted by two-light tracery-headed windows, two on each side and one at the west end, the tracery of which is gone. The tracery of the east window is nearly perfect, and, in my judgment, it is one of the best examples of a small decorated window to be found in England. The triple sedilia and piscina in



PLATE XI. Capital in Bodmin Priory Garden.

Facing p. 30.



PLATE XIII. Carved Stone in Bodmin Vicarage Garden.



PLATE XII. Carved Stones in Bodmin Vicarage Garden

the south wall are of great value, especially in Cornwall, where work of this period is scarce. The building is now roofless and overgrown with ivy. The height from the chapel floor to the wall-plate is thirteen feet one inch; from the floor of the crypt to the crown of the vault eleven and a half feet, and from the floor to the spring of the vault six and a half feet. The width of the east window is six feet seven inches, the two-light windows being three and a half feet wide (glass-line measurements). The east window is five feet seven inches in height from the sill to the spring-line, and eight feet two inches to the apex of the arch.

I am indebted to the Rev. W. Iago, of Bodmin, for some of the information contained in the following notice:—

The old Religious establishments in Bodmin town and parish were—

(1) St. Guron's Hermitage, afterwards St. Petroc's Monastery; the Augustinian Priory, with its church of SS. Mary and Petroc, now destroyed (sixth to sixteenth century).

(2) The Parish-Church and churchyard of St. Petroc, still existing (twelfth to sixteenth century).

(3) The Chantry-Chapel of St. Thomas of Canterbury in the parish-churchyard (fourteenth century). Flamboyant east window; fine sedilia; roofless.

(4) The Friary of Franciscan Brothers, with a large church, tower, gatehouse, etc., and a burial-ground; its site now named "Mount Folly" (thirteenth century). An Early English capped pillar and respond, part of its arcading, were removed to the churchyard and public-hall vestibule; nearly all else was destroyed.

(5) St. Laurence de Ponteboy (or Penpoy), a hospital for lepers, with chapel and Prior's house, etc. (thirteenth

century). Lands of Prior, Brothers and Sisters, now owned by the Infirmary, Truro; the ancient seal (showing the saint holding a gridiron, the symbol of his martyrdom) is now in Truro Museum. An inscribed stone tablet, dated 1586, is preserved in this town. The buildings were recently destroyed.

(6) St. Anne's Chapel (by Tan Wood); at Chapel Hays, Dunmere: the old fabric destroyed.

(7) St. Leonard's Chapel-of-Ease, with a burial-ground, near Town-end; it existed in the thirteenth century (now destroyed).

(8) St. Anthony's Hospital and Chapel, still existing in the fifteenth century; site, Coombery (residence of Col. Alms), Chapel Lane. No traces remain.

(9) St. George the Martyr's Hospital and Chapel, mentioned as in Bodmin in the fifteenth century; site now unknown.

(10) St. Nicholas' Chapel, with burial-ground (thirteenth century); coins found in the débris of graves, etc., where now stands the branch terminus of the Great Western Railway.

(11) St. Margaret's Chapel and residence attached belonged to the Priory; it was in use in the fourteenth century (at Margate, towards Cardynham).

(12) The Church of the Holy Rood (St. Cross), with burial-ground, at the Bery; finished and also confiscated in the sixteenth century. Its ruined tower stands, ivy-clad, a picturesque object, in the ground which forms part of the present Bodmin cemetery. The church itself has been destroyed; also the pinnacles, battlements, etc., of the tower. Its building-account is preserved. To the top of the battlements the height from the foundation was seventy feet. The speedy demolition of the building

is due to the fact of its having been erected just as the Reformation was beginning to take effect.

ST. PETROC'S RELIQUARY ; THE BODMIN CASKET.—Parker, in his well-known Glossary, stated that "From the period when stone altars were introduced into Christian churches, it was usual to enclose the relics of Saints in them ; so that in many cases they were their actual tombs. They were always supposed to be so—some relics being considered indispensable. The stone altars were destroyed at the Reformation or subsequently. A Shrine (scrinium) was a feretory or repository for relics, whether fixed (as Edward the Confessor's Tomb in Westminster Abbey) or moveable. Shrines were often made of the most costly materials, and sometimes enriched with jewels. And now arises the question : What became of St. Petroc's Reliquary when his altar was destroyed, and his dust was scattered, and tombs of consequence were transferred, for preservation, into the Parish-Church of Bodmin ? The answer is this : The tombs are found there, and in the Parvise-chamber over the Church-porch an Ivory Casket was discovered, now known as the 'Bodmin Casket,' which is reasonably supposed to be the Saint's Reliquary or Shrine. We have already shown that St. Petroc's relics were returned from Brittany 'in an ivory shell' or coffer, with due honour, in 1177—'The box found has been examined by the Chief Archæological authorities at the Society of Antiquaries, British and South Kensington Museums, and Westminster Abbey, and has been pronounced to be a twelfth-century casket of Mudejar-work (displaying Moorish influence) such as those which were used on the Continent of Europe for containing valuables, and often as reliquaries, or shrines, for Saints in Abbey-churches. When compared with those in London, it proved to be similar in style, but larger, and composed of ivory slabs of unusual width, these being fastened together with ivory rivets and clamped with metal of Moorish design. There are also a handle and a lock. The cover slopes on all sides towards the top. The

bottom is of oak. The ornamentation consists of coloured circular devices, rosettes,* etc., and figures of birds with exaggerated feet.' The age and style of the box warrant the belief that it is St. Petroc's shrine which was sent from Brittany in 1177, and was subsequently, down to 1538, kept in the Priory-Church, as the repository for his bones in the recess of his tomb. This 'fair ivory shrine' is not jewelled, and is intrinsically worthless, but archæologically it is of great value. It was offered to South Kensington Museum for £1000 by the Rev. W. Iago, the writer of the above account, on behalf of the Corporation of Bodmin, and negotiations would have proceeded, had not its ownership been disputed by the Vicar of the time, who claimed it for Bodmin Church where it was first found. It is now kept in the custody of each succeeding Mayor, and is shown amongst the Corporation regalia, but it should be placed in a suitable case and protected by plate glass, as it sustains injury by being handled for inspection."

BODMIN.

SECOND PART.

THE scanty remnants of the once imposing Priory are few and fragmentary. It has been ascertained that the foundations lie hidden beneath the soil of the "priory" grounds, the residence of the Reverend Walter Raleigh Gilbert. There are three stones belonging to "Transitional Norman" capitals in the gardens. One of these is here illustrated (Plate XI). The top of each of them has been hollowed out for the reception of flowers and

* Although of secular appearance at first sight, they produce cruciform effects when seen at a little distance, and the pelican (a Sacramental emblem) seems to have been imitated by the designer. The circles on the bottom of the box contain cross-forms.

ferns. Each stone represents about a quarter of a capital. The capitals were a little more than four feet square at the top, and about twelve inches deep. It is clear from the contour of the necking of the capitals that the piers were cylindrical, about three feet in diameter, with four corner-shafts about six inches in diameter, which supported the four angles of the square capitals. The stone used is of better quality than the local stone, and is of the nature of Pentuan stone, which the Normans used at Lanteglos-by-Fowey, etc. It may be observed from the carved stone represented on (Plate XI), that the deft handiwork of these master-masons is here seen at its best; and it is not too much to say that it is evident, from these fragments, that the Norman architecture in Bodmin Priory must have been equal to any specimens of their work in Great Britain. There is a fine example of one of these capitals in the sanctuary of Lanivet Church.* Two other stones of very similar character are now in Bodmin vicarage-garden (Plate XII). They have been placed side by side in the plate, in order that the plan of the pillars, on which they rested, may be discerned; but it is obvious from the difference in the carving that they are not parts of the same capital. The fragment of an early Norman capital shown in the same plate (on the right hand) is fourteen inches long and nine inches deep. The original axe-marks may be clearly seen on this stone. It is of a different kind from that used for the other carved pieces, and may be a remnant of the parish church. The part of a carved impost-moulding, resting on its top, is not part of this capital, for neither the stone used, nor the period of its execution,

* To which church some of the Priory-Church bells were sold but were afterwards recast.

is in agreement with the piece of scallop ornamentation below it. The object of placing it there is to draw attention to the usual custom of the Normans, which was to place a moulded stone of this shape over this type of capital, as the reader may observe in the illustrations of capitals at St. Germans. As this impost-moulding is carved, it evidently belongs to a type of capital later than the fragment above which it is shown in the plate. These stones, and also that represented in Plate XIII, were found among a heap of remains of tracery and window-jambs of fourteenth and fifteenth-century date in the vicarage-garden.* Similar heaps of wrought masonry exist in the priory grounds.

The bowl of a late-Norman font, utilized for a fountain, is now in the Priory grounds : it is about twenty-five inches square ; and, as it is only nine inches deep, part of the top must have been cut away. The base, which has somewhat the appearance of a gargoyle, stands close by the bowl. The stem was evidently octagonal, as may be gathered from the "stops" on the base, two of which are of an ordinary kind, while the others have carved faces.

The solitary pillar, standing to the west of the parish-church, was brought from the Franciscan Friary Church. The capital and base are well moulded. It is octagonal, and two feet seven inches thick. The total height is about nine feet, and it is a very good example of mid-fourteenth-century workmanship.

CARDYNHAM is called after one of the great families extinct in Cornwall. The church is a few miles from Bodmin-Road Station.

* Bodmin parish-church had a fine Norman western entrance with zigzag mouldings, of which a piece is in the vicarage-garden.

There is little whereby we can determine the existence of a Norman church.* The church was reconstructed during the great wave of church building which went on in the fifteenth century. They generally used granite at this time, and here they erected a north aisle of five bays, and one on the south with six bays.

Both aisles retain their old roofs. Traces of original colouring remain in the richly carved roof at the east end of the north aisle. Other parts of this roof are also coloured in sections, indicating the previous existence of separate chapels.†

There are fourteen windows that were made by fifteenth-century masons. There are no fewer than seventy-one fifteenth and sixteenth-century carved bench-ends, and one old piscina remains.

The west tower, which has fine pinnacles, is also the work of the fifteenth-century builders.

A very interesting sepulchral slab, now preserved in the church, bears the mutilated inscription (translated) :—

“Here lies buried . . . ‡, rightly so called. He died on the 3rd day of May after the feast of the Aerial flight, 1404. God stand by to have mercy on his soul.”

There is a brass, dated 1401, to a former Rector. The figure is fully vested and bears a sword.

A grand old granite cross stands on the south side of the church, and there are remains of other crosses in the parish.

* There is a stone dated “MCC” [1200] cut up to form sedilia.

† Separated by screens. ‡ Possibly Goodman or Truebody.

BOYTON CHURCH.

THE few cottages that compose the village are about seven miles north of Launceston.

A church was built here in pre-Norman times, if we can judge from the font, which now stands at the west end of the fifteenth-century south aisle. Probably the original sanctuary was but a small one, with only a nave and chancel. The present west tower was added early in the fourteenth century, the western doorway of which has been removed, and a new window inserted. The tower is of three stages, without buttresses.

A considerable part of the north wall of the nave has been rebuilt, but I think the lower part of the chancel-walls belongs to the original church. The rude piscina appears to be early thirteenth-century work.

The writer has heard it stated that the old builders always added an aisle on the north side of the nave, before they built one on the south side. Here, and at St. Giles and at St. Stephen's-by-Launceston, the only aisles are on the south side, and no evidence exists of any aisles having been removed on the north side of these churches. It does appear, however, in certain localities, that it was the fashion to add a single aisle on the north side of the church.

The bowl of the font (Plate XIV), is irregular and oval, hewn out of dark greenstone. The external diameter from north to south is twenty-five inches, while from east to west it is only twenty-one. The internal measurements vary in much the same proportion. On the outside the bowl is about fifteen inches high, the inside depth being ten inches. It is entirely lined with

lead. The stem is about eight inches high, the diameter being about sixteen and a half inches. The base is a rough square, measuring from east to west twenty-nine inches, and from north to south thirty-two inches. It is five and a half inches thick. The font has every appearance of having been executed in pre-Norman times, probably at the end of the tenth century. In shape it resembles the font at Morwenstowe and that at St. Conan's, Egloshayle, which was brought from Lanteglos-by-Camelford. It will be seen from an examination of the drawings that the Boyton example is perfectly plain, the band at the top of the stem being rounded off at the edges.

The lower part of the chancel-screen and two bays on the south side remain, but they have both been restored.

The roof over the south aisle is old, the panels of which are ceiled.

BRADDOCK CHURCH.

THE rectories of Boconnoc and Braddoc are held together. The church of the former is delightfully situated in the park of the historic mansion of the Mohuns, the last male heir of which family was killed in a duel. The south chancel-aisle of the church of Lanteglos-by-Fowey contains an altar-tomb, on which there is a good brass with an inscription in memory of members of this family.

The tower is not the only object of interest that has disappeared altogether. There is, however, an interesting bit of old screen-work on the north side of the

church; also a well-carved Jacobean altar, made by one of the Fortescue family who succeeded to the estate.

The pulpit is a relic of post-Reformation craftsmanship.

Some two miles or more beyond Boconnoc is the church of Braddoc, a much more interesting building. The plan of the Norman church is still fairly complete on the north side, but the south wall has been removed to make room for a fifteenth-century aisle and porch, and a tower was erected at the west end of the nave at the same time.

It must not be supposed that the north side of the church remains as the builders left it. At the entrance to the transept a curious twin archway of granite has supplanted the original archway. This comparatively modern erection consists apparently of two seventeenth-century doorways, utilized for this purpose. All the original windows have been removed to make way for later insertions. The font is the only tangible example of Norman architecture now remaining. The fifteenth-century cradle-roof timbers remain *in situ* in both the nave and the aisle. The chancel-roof, the arrangement of which differs from that of the nave-roof, is of the same period. It should be noted that the timbers of the nave-ceiling immediately over the spot where the rood-screen formerly stood were boarded and enriched by carving, as may be perceived by the nails still left in the ribs; whereas the adjoining timbers show no sign of having been ceiled or boarded.

The font (Plate XV) is made of the Hicks Grey Mill stone used for so many fonts throughout the county. It is square at the top, measuring twenty-two inches across, and circular at the bottom. It is fourteen inches

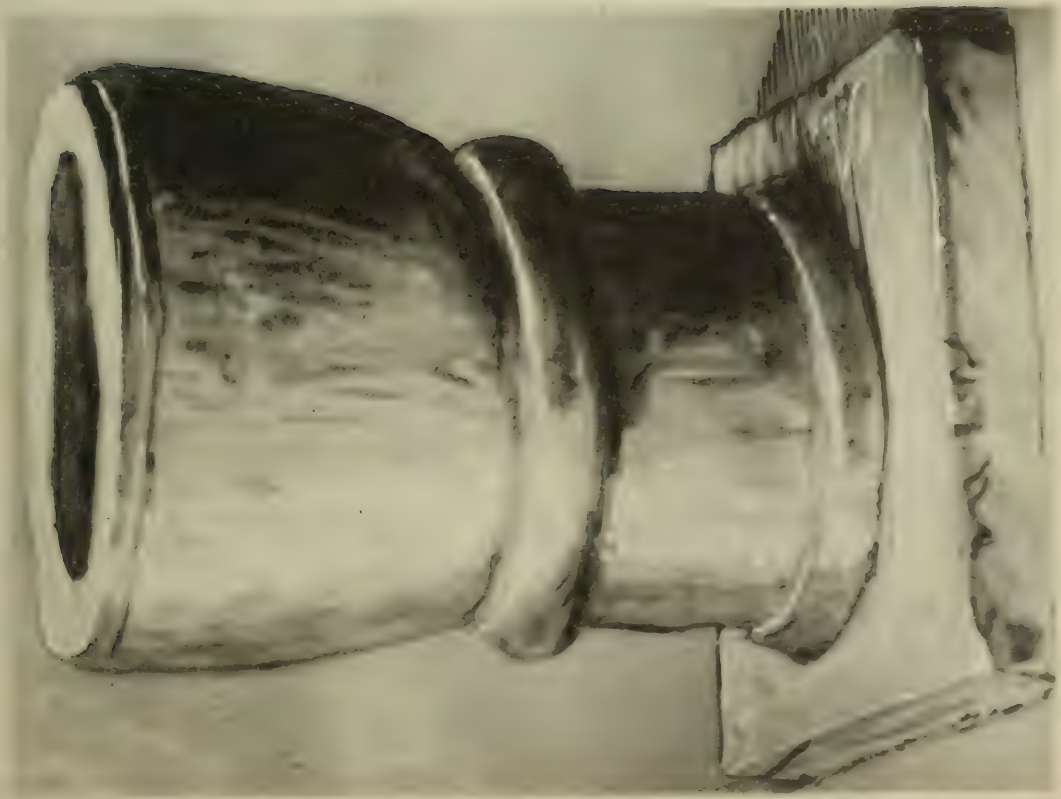


PLATE XIV. Boyton. Font.

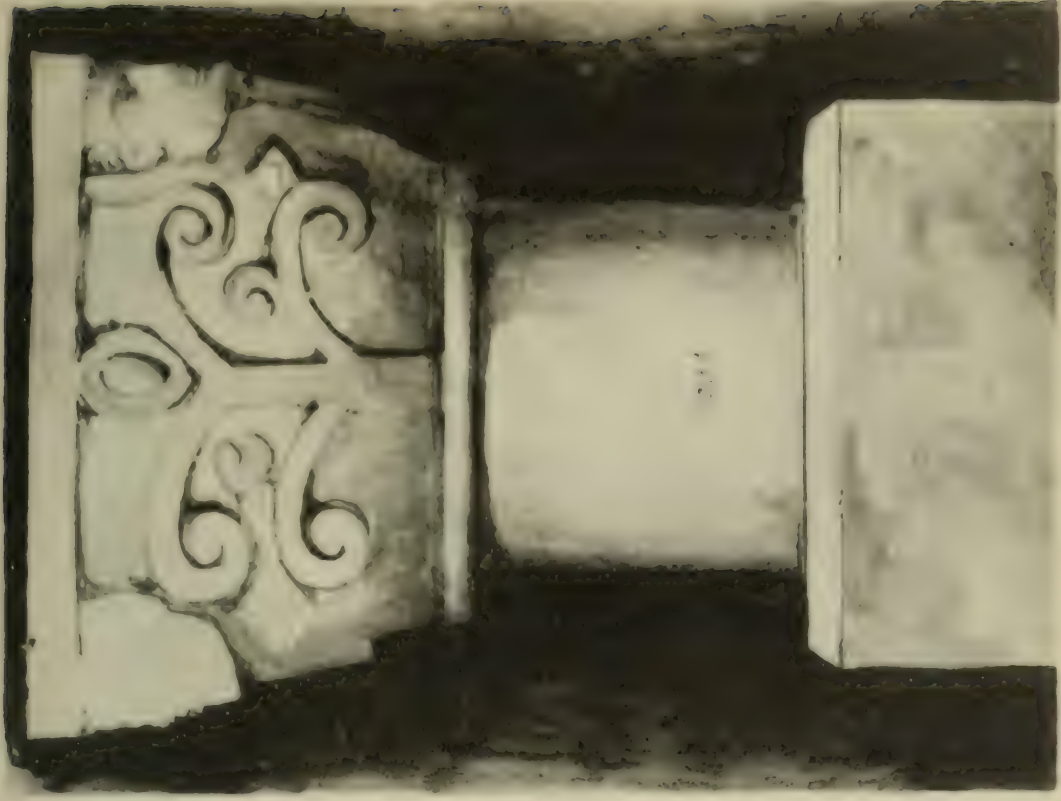


PLATE XV. Braddeock. Font.

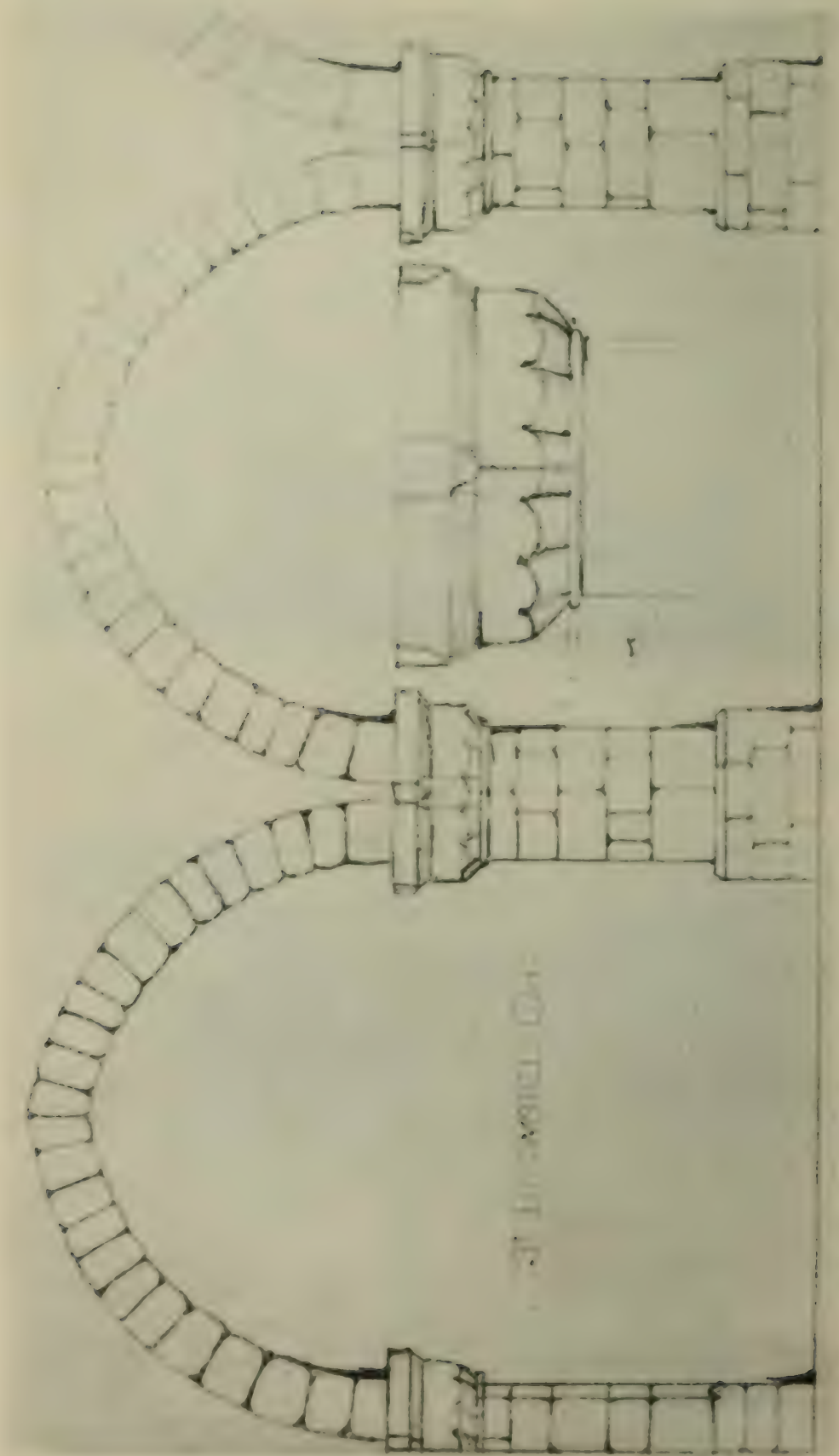


PLATE XVI. St. Breward. Western Arches.

deep on the outside, and eighteen inches in diameter inside, and hollowed out to a depth of nine inches. As in the case of nearly all the genuine Norman fonts, the inside of the bowl slopes but slightly inwards towards the bottom. The conventional "tree of life," with the ends of its branches curled up, indicates the dawn of the "Early English" period. The north and south sides are different in detail, but they appear to suggest a conventional lily, the upper part not having been finished. The heads at the corners are smaller than usual. The shaft supporting the bowl is circular; it has been reduced in size by many scrapings. The base is a rough square block ten and a half inches high, the total height being just over three feet. It stands opposite the south entrance. The date is circa 1130-1150.

There are some interesting old windows in the south aisle, and at the east end. A fragment of fourteenth-century stonework has been built into the wall over the east window of the chancel.

There are some late fifteenth-century carved bench-ends made up into a desk at the east end of the south aisle block of seats. A priest with cope and rosary is the most remarkable of the subjects comprised in this interesting group of old carvings.

ST. BREAGE CHURCH,

WITH NOTES ON GODOLPHIN HALL AND ST. WENDRON
CHURCH.

IN plan the church closely resembles St. Erth, but with this difference, that St. Erth has no transepts. The north aisle, with its carved capitals, is the work of the

fifteenth century, the arches of the south aisle being some twenty-five years later. The stone altars in the north and south chancel-aisles are of considerable interest. The present polished marble mensae were found on the floor of the church at the time of the restoration. They are of subsequent date, however, to the Reformation period, as will be readily perceived on examination of the moulding round the edge, which consists of a single curve inwards, starting from the top to the under-edge of the thick slab. The moulding of a pre-Reformation mensa is of a totally different form.

The fifteenth-century tower is nobly proportioned, and gives great dignity to the picturesque building. Externally, the north and south transepts have the appearance of small towers, for their battlements are built on a level, and are not carried up in the centre to form a gable. Portions of the fifteenth-century cradle ceilings remain, and the large frescoes, apparently the work of decorative artists towards the end of the same century, are of considerable interest.

I have but little to record of what remains of the Norman structure, which was dedicated to St. Breaca. At the time of the restoration, a fragment of the bowl of the font was found, and the piece was incorporated into a new font, fashioned, I presume, on the model of the Norman example at St. Cury.

The church is about three miles from Helston ; and it may be as well to observe here that Godolphin Hall, although no longer within this parish, as it is now included in the new parish of Godolphin, which was carved out of St. Breage in 1846, is not far from the old church-town. It is now only a portion of what was formerly a historical manorial house. The King's

Chamber is a large room containing a finely carved chimney-piece of oak, reaching to the ceiling. The floor of the room was used for the accommodation of stores of apples and onions in October, 1894, and sadly needed repair. The courteous tenants do what they can to preserve the remains of this very interesting seat of the Godolphin family.

It is approached by an avenue of trees that have long been allowed to grow wild just as they would. The front of the house consists of a colonnade of seventeenth-century granite columns, supporting an upper story. On entering the courtyard, some idea of the kind of house this formerly was may be imagined. The best room, used as a dining-room, is on the left, lighted by stately mullioned windows. The room is panelled inside, and the ceiling supported by moulded beams with carving at the intersections. The fifteenth-century archway, opening from the courtyard into the garden, probably belonged to the chapel, of which no other trace remains. The rectangular ponds at the rear of the house are in good order, and the great box hedge, fully fourteen feet high, carries the mind back to old times.

Although the church of ST. WENDRON contains no Norman work, it is one of those reverently restored churches which well repay a visit. It appears to have been originally a fourteenth-century cruciform church; and a founder's tomb was placed under a recess formed in the north wall of the chancel. All that is now left of this is the arched recess, behind which the wall projects eight inches on the outside. The north wall of the nave, the transept, and the chancel are all that is left of the original church. The south aisle was added

in the fifteenth century, and the charming south porch a few years later. The porch is similar to the one at Constantine.

Late in the fifteenth century the builders began to convert the north transept into a new aisle, but only two arches were carried out. The initial stage of converting the transept into an aisle may be seen at St. Eval and Egloshayle churches. The arrangement made for the rood-stairway, by cutting through the corner formed by the juncture of the east wall of the transept and the north wall of the chancel, may be seen here to advantage.

The tower is of three stages, of fourteenth-century work.

There is an old cross on the left side of the entrance, and a sundial, dated 1770, on the right-hand side. There is also some good fifteenth-century window-tracery.

The church contains an early brass to a member of the Penhaluryk family.

Helston church is a modern structure. The old church was destroyed in a storm, about 1727. Two mediæval brasses are apparently all that is left from the past church, and these are now fixed against the side of the south doorway.

ST. BREWARD CHURCH.

SOME of the best granite-beds in the county are situated in this parish, which rises several hundred feet above the level of the sea ; and any visitor who is interested in the

church, and desires to visit it, must make up his mind to encounter a stiff climb. But, if his interest in old work be real, he will be well repaid for his trouble.

The building has the usual continuous nave and chancel, with an aisle on either side, and there is also a shallow north transept.

The twelfth-century masonry will be found in the north arcade.

Three of the bays have unfortunately been reconstructed in granite, apparently late in the seventeenth century. And it appears to me that the western arches (Plate XVI) of the original arcade were re-built at the time of the recent restoration ; but I have not been able to gather any reliable statement bearing on the question.

The arches are, in all probability, of the old pointed shape ; but it is manifest to any one acquainted with Norman stonecraft that these arches have been subsequently tampered with. The circular piers, with their square capitals, are in their original position. It is likely, however, that the aisle was raised by one or more steps above the old level of the nave, as the church is constructed on the flank of a hill, the ground outside being considerably above the level of the aisle windows. In my judgment the aisle-wall is original to the extent of about half its present height, but the western end has been thinned down in modern times, to give further accommodation for a vestry. Sir John Maclean, in his book on the Deanery of Trigg-Minor, takes a different view of the matter.

All traces of the Norman windows in this wall have disappeared, having been replaced by wider ones of subsequent date.

The north aisle of St. Minver Church was very similar

to that at St. Beward, but the pillars are octagonal and appear to have been constructed with a view to their being plastered, as the masonry is very inferior to the usual work of the Norman builders. The St. Minver example is, however, some 30 years later, and has suffered more at the hands of the restorers.

The font (Plate XVII) has a most awkward appearance. The present bowl may readily be taken for an early base, but the writer is doubtful about its antiquity. The inside of the bowl is lined with lead and has an old look about it. The outside looks new, owing, I think, to the fact that it has been re-shaped. Probably it was similar to those at St. Tudy and Egloshayle, neighbouring parishes. There are circular mortises under the four corners for the minor shafts. The bowl is twenty-five and a half inches square at the bottom and seventeen and a half inches high. The upper corners have been cut away, so there is but a circular narrow rim at the top about an inch wide. The internal diameter is twenty-one inches. The full height is nearly thirty-one inches.

It will be seen from the ground plan (Plate XVIII) that the length of the church is original. The stepped foundations at the east end of the nave are old, but have been re-faced with granite. The south wall of the Norman church was taken down to make way for a new fifteenth-century aisle, with a south porch. The windows are old, the east five-light window being a good example of the period. The four windows facing south are like those at Egloshayle, the sills being remarkably low down. This roof is made up of what was left from the old roofs; that over the nave has been entirely renewed. The east end of the north aisle forms the Hengar chapel. It is screened off from the chancel by a square-headed

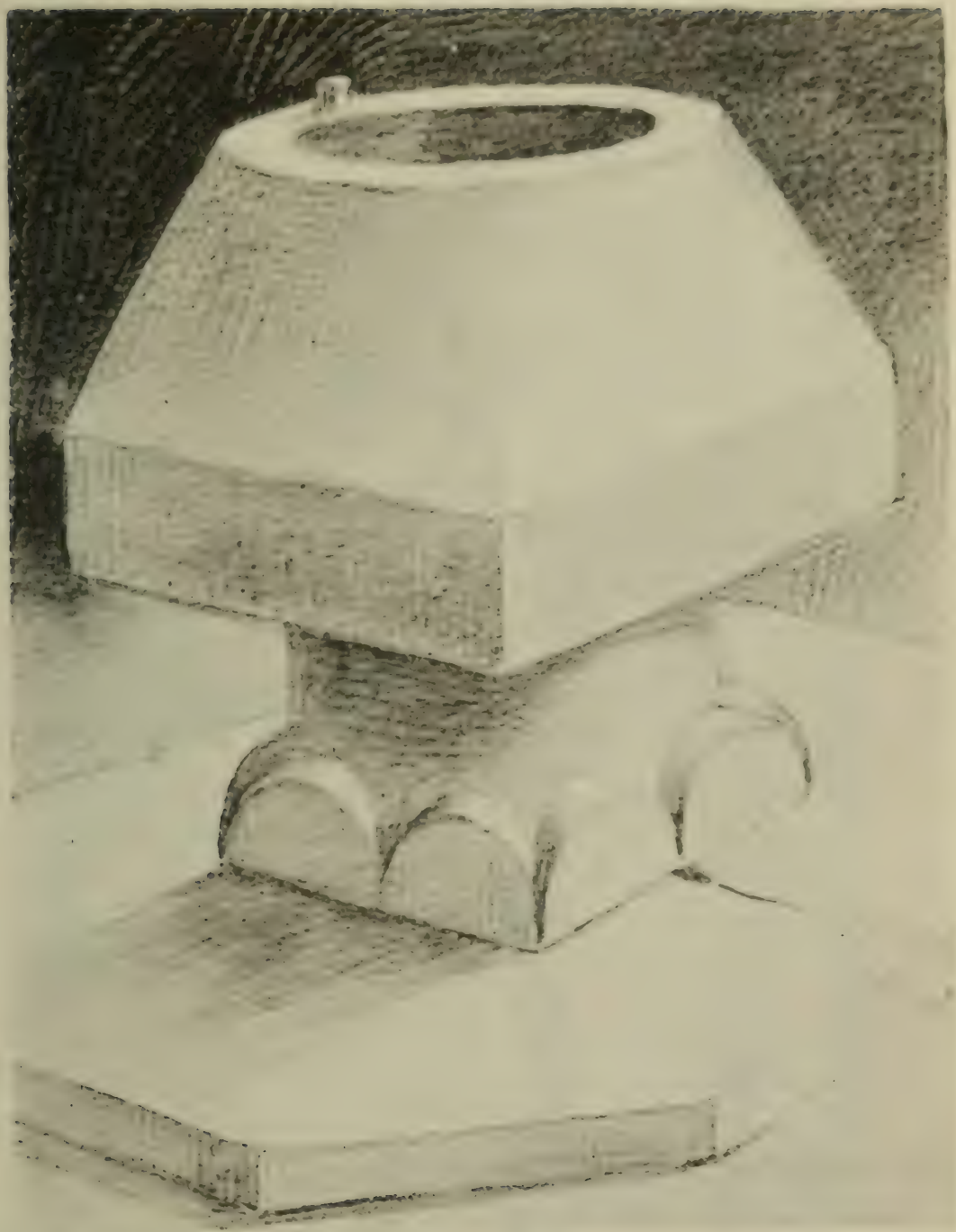
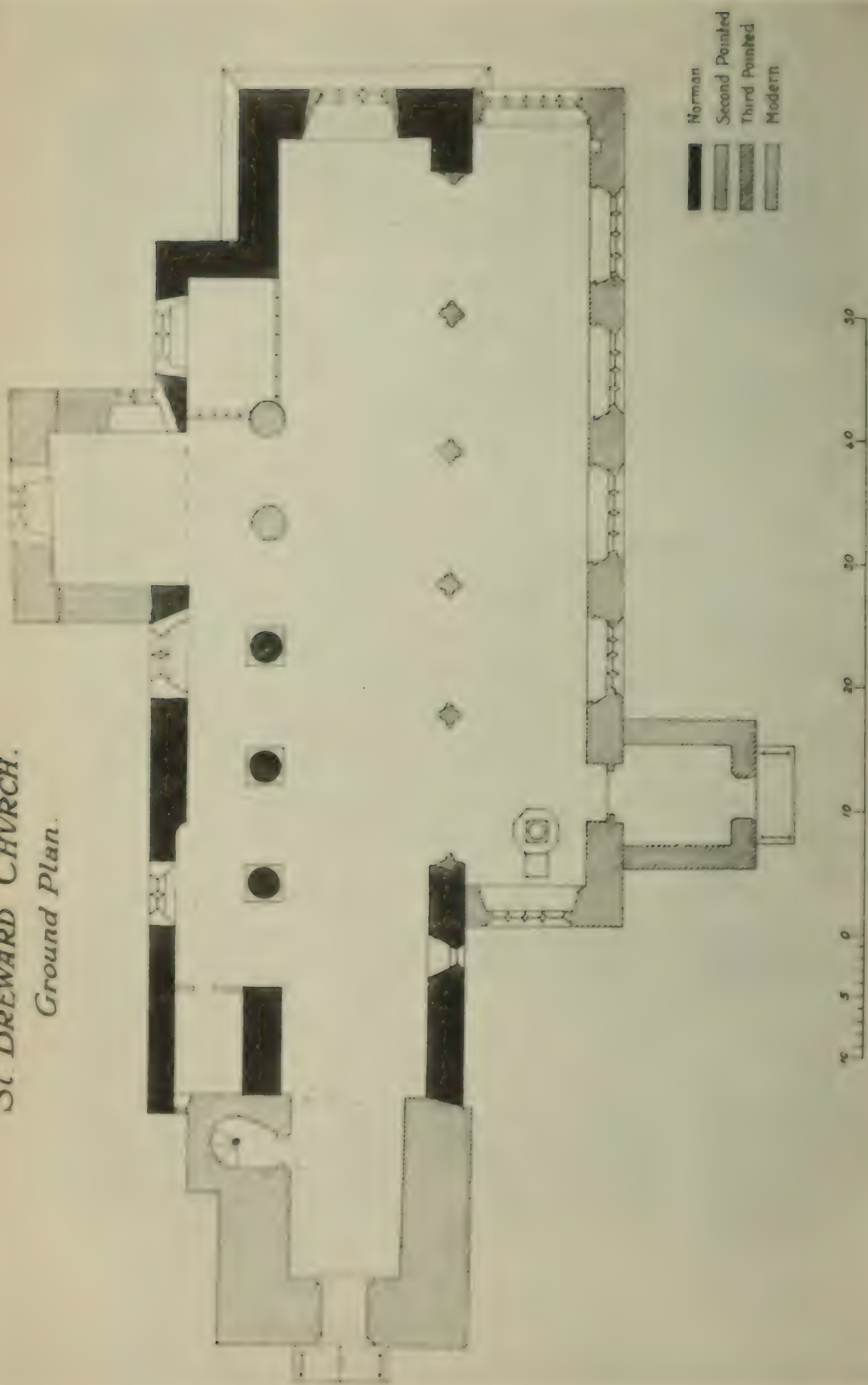


PLATE XVII St. Breward. Font.

Facing p. 46.

St BREWARD CHURCH.
Ground Plan.



- Norman
- Second Pointed
- Third Pointed
- Modern



parclose-screen of early sixteenth-century workmanship. The tracery in one of the bays is intact.

The rude screen towards the west is made up from old fifteenth-century rails from the pews. Below the transom there are a seat-end and two halves of ends, also of early sixteenth-century date. There are several other old carved bench-ends against the east wall of the chancel, with shields bearing emblems of the Passion and armorial bearings. These have been coloured.

The tombs in the south aisle are dated 1609 and 1691. The earlier slab contains two kneeling figures, which are very similar to the figures on the slate slab on the north wall of the chancel to Lewis Adams, who died in 1607. He was appointed vicar in 1571. The carved slab on the left is to his children, but it is undated.

There is an old piscina in the south aisle wall.

The west tower is of three stages, the ground stage walls being five and a half feet thick. This was probably a Norman tower, cased and heightened by the builders who added the aisle. It is not buttressed, and resembles that of St. Mabyrn.

There is a good cross in the yard on the south of the church, the head of which is very similar to that at St. Columb-Major.

NOTE.—Brueredy (Taxacion of Pope Nicholas IV), Sancti Brueredi (Inquisicio nonarum of 1340 and Episcopal Registers of Exeter, *passim*).

NOTE.—St. Breward. Add Simon-Ward (1580, see 1 Maclean's "Trigg-Minor," p. 347); Sancti Brewveredi de Hamathethi (Twelfth century, Mon. Dioc. Exon., p. 42).

BROADWOODWIDGER

THIS is an interesting little church, seven miles east of Launceston. It is in Devonshire, but, like North Petherwyn, it is included in the Diocese of Truro.

It is evident from the font that the Normans built a church here, and it is probable that the lower parts of the north walls of the nave and north transept are their work. The south wall of their nave and chancel were taken down by the fifteenth-century craftsmen. The unbuttressed tower was added at the west end of the nave about a century earlier.

The font has the unusual feature of an octagonal bowl, as at Lewannick; but here the ornamentation on the sides is much bolder. The same geometrical star-like device may be seen on the fonts at Warbstowe, and St. Thomas at Launceston, both of which are included under Type II in the Glossary. In all the other examples of this type the sides on which the ornament is cut are flat, whereas at Boyton the lower parts of the sides are rounded or curved inward, and the bottom part of the star is cut on the curve.

The lower part of the tower is of late fourteenth-century work, the upper stage having been added in the following century.

There is a delightful fifteenth-century screen of the full width of the church. The cove is gone, but otherwise it is fairly perfect.

Many old fifteenth and sixteenth-century bench-ends remain, and the roof over the south aisle is original.

ST. BURYAN CHURCH.

THE church of St. Buryan is one of the larger churches of Cornwall. In plan it consists of nave, chancel, north and south aisles, south porch and west tower. The nave is fifty-eight feet long, the chancel forty-three feet, and their width fourteen feet six inches throughout.

The greater length of the chancel is accounted for by the fact that it once was a collegiate church, served by secular canons of the Augustinian Order.

There is extant the Act of Dedication of the church on August 26, 1238, by William Briwere, bishop of Exeter; also a Vidimus of the original endowment by King Athelstane. As John Norden quaintly puts it, "St. Burien is a greate parishe near the Land's End, wher King Athelstane buylded a colledge for priests after his conquest of the Sillyes, which he vowed to do upon his victorie—as did Jephthah."

The church is divided by arcades of four-centred arches (Plate XIX), having moulded capitals and bases; six bays on either side. The roofs are of the usual cradle form, every fourth rafter being a principal, having intersected purlins dividing the space into squares. The principals, purlins, and plates of the south aisle are enriched with carved foliage. Portions of what was once a magnificent rood-screen remain in the church; upon the cornice is carved a vine-pattern, amongst the branches of which is a flight of doves, hunting scenes, fighting animals and birds, and grotesques.

The lower parts of the chancel-screen, to the height of the transom, remain *in situ*. The panels are variously carved with flowers and foliage. Some of them appear

to be a conventional treatment of sea-weed and sun-flowers, calling to mind the remains of the screen at Sancreed, only a few miles away. Similar portions of the south aisle screens exist, now, behind the chancel-stalls, the panels being similarly treated. In the writer's judgment, there is no better carved woodwork in the county.

Fragments of the fan-traceried cove are also preserved, some being in perfect condition, with the original colouring more or less apparent. It is the intention of the rector, the Rev. Canon Martyn, to make a strenuous effort to restore this most valuable example of early sixteenth-century Cornish craftsmanship by completing the missing framework, and inserting here and there the remains of the original carved and traceried work in their true positions. It is not difficult to understand that by this means the various loose and scattered fragments will be more safely preserved.*

There can be no doubt that this was an important church in Norman times; but nothing is left of the Norman church except the shattered remains of two circular arches, which have been built up in the fifteenth-century north wall of the sanctuary. Parts of this wall have lately been removed so that the Norman remains may be better seen (Plate XIX).

The late Mr. Sedding goes on to say: "I knew the church in the days when the old return-stalls were in their original place, when there were a few carved black oak benches in the nave, when it looked more solemn in the inside and more Cornish without."

Since the "restoration" the stalls are turned round,

* Part of the above extract is taken from "Notes on the Land's End Churches by the late J. D. Sedding."

and the historic collegiate arrangement is destroyed ; the old carved benches are gone ; the roofs are freshly tunnelled in plaster, and tied with iron rods fantastically painted ; the window-jambs are scarified. The tower is a conspicuous object far and wide, and one of the loftiest in the county : it is of four stages, and has buttresses rising nearly to the battlements.

A careful drawing, made by the late Edmund Sedding, about 1864, *i.e.* before the restoration by Mr. Butterfield, shows that the roofs were covered with stone slabs externally and ceiled internally.

Most of the windows are of late fifteenth-century work with square heads to the lights. The turret giving access to the rood-loft is on the south side, and there is a finely proportioned porch, built of surface-granite, like the tower, on the same side.

NOTE.—St. Buryan is referred to in the Domesday Book as Eglosberrie.

CALLINGTON.

ST. MARY'S CHURCH is more imposing, and more thoroughly Cornish in character, than the mother-church at South Hill, which is the older foundation. The twelfth-century font was made quite twenty-five years before the existing late-Norman example at South Hill, and was, doubtless, retained from the original Norman chapel. It belongs to the type found in north-east Cornwall, of which Altarnun, Warbstowe, Lawhitton, and Jacobstowe are good examples. The geometrical patterns in this case are cut with fillets,

instead of the usual sharp arris, on the raised lines of the patterns, thereby giving it a separate place among others of its kind. The fillets are about a quarter of an inch wide. The four heads at the corners may have had their origin in the four great writers of the Gospels, and the fact that these faces are often almost without expression and acutely hideous, does not disprove the theory. Indeed, most mediæval imagery was wrought by simple-minded men, endeavouring by their art to portray those great symbolical figures which were worthy of expression in stone. The dragons, representing evil, appear to be in captivity. It cannot be correctly assumed, however, that this is a true reading of the sculptor's mind.

The bowl is square externally, and is hollowed out in the customary circular manner inside with a diameter of nineteen inches, the depth being half the diameter. This is the usual proportion for the inside measurements of Norman fonts. There is no lead. The font stands on the right of the south entrance. The stone of which it is made came, I think, from the Hicks' Grey Mill quarry in Lewannick parish. Its date is circa 1100-1130.

The church is built of surface-granite, delightfully mellowed by four centuries of sun and storm. The designer well knew how to give dignity and strength to his composition with effective but simply moulded parapets and string-courses with which the tops of the walls are finished throughout. The buttresses between the windows give scale and height to the façades. The building rests securely upon two orders of bold base-mouldings, or plinths, which are "returned" around the buttresses and encircle the whole edifice.

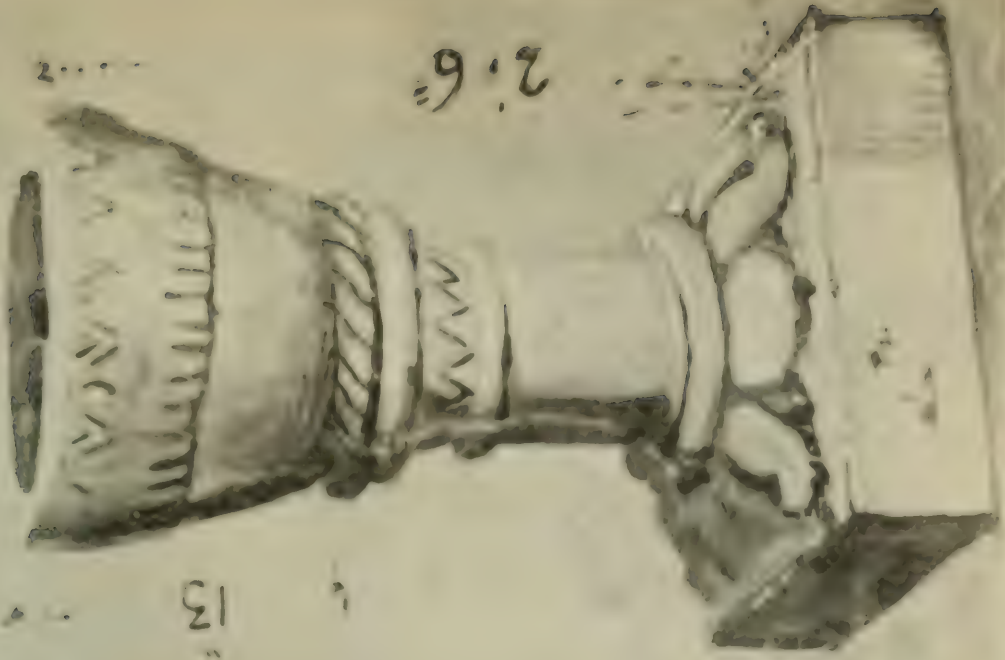
N Chancel wall



Plan

Cut away

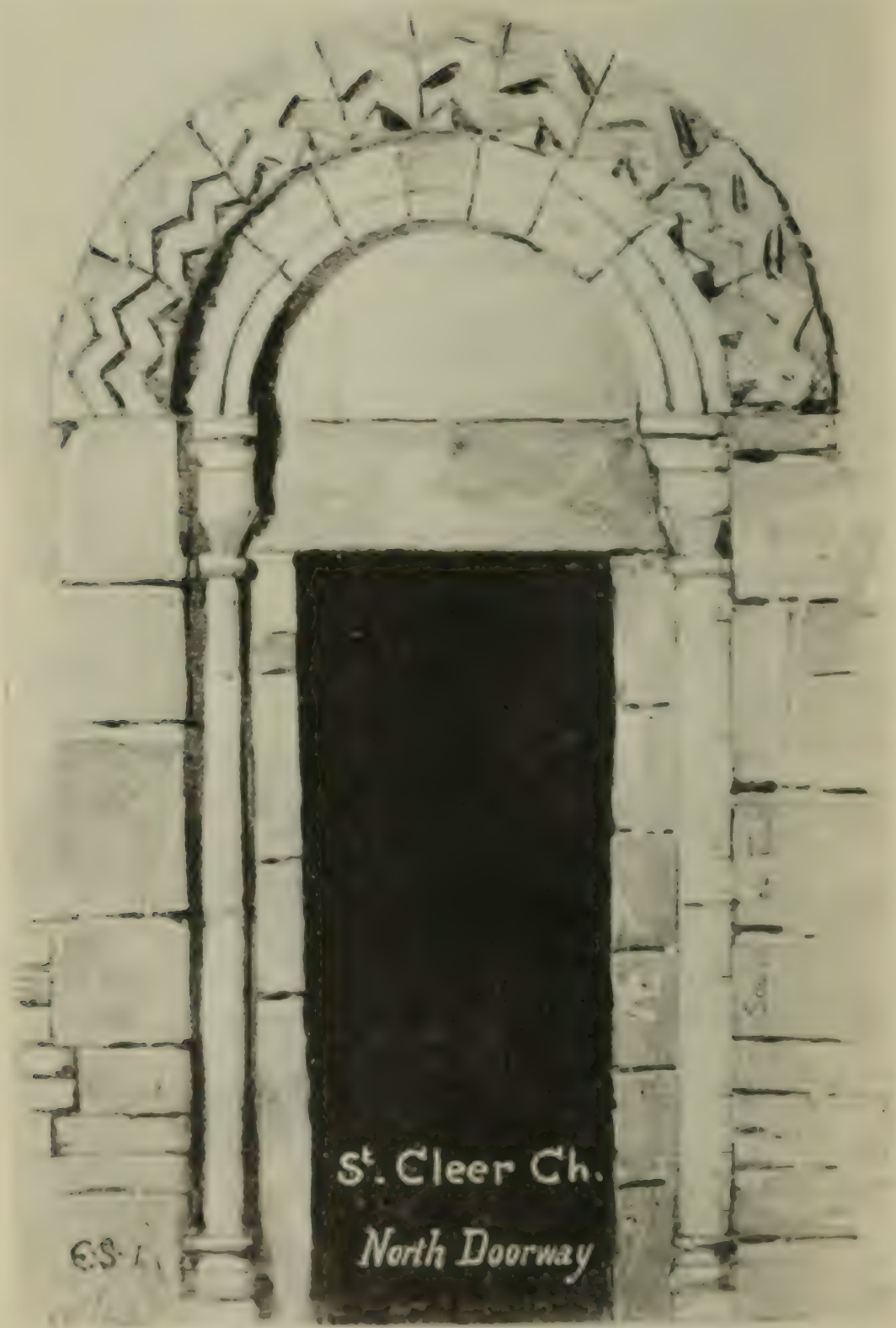
PLATE XIX. St. Buryan.



2.6

13

PLATE XX. Carriemellis. Font.



St. Cleer Ch.
North Doorway

ES-1

PLATE XXI.

A north aisle was skilfully added by the late John D. Sedding, who utilized the old sixteenth-century façade to mask the new wall.

The west tower, from its base to the summit of its lofty pinnacles, bears the same stamp of the master-hand which is so evident elsewhere, especially in the south front. The big pinnacles are carried down to the string-course below the belfry windows, and each pinnacle rises from an angel carved out of the granite.

The churchyard-cross, facing the south entrance, is one of the lantern-type, of which there is such a charming instance at St. Mawgan on the north coast. The imagery is roughly rendered, but the meaning of the artist who fashioned the Virgin Mother with her Child under her arm is significant. A traveller from England, accustomed to a more refined treatment of great subjects, may find his well-trained mind disturbed by such child-like renderings of Christian subjects, but such are the characteristics of the old Celtic craftsmanship. The Crucifixion occupies a second panel, adjoining which is a roughly cut figure of Our Lady in an attitude of prayer. The fourth side contains the figure of a bishop.

The "old-world" town of Callington lies ten miles north of Saltash.

There is no evidence of any remains of Norman architecture besides the font.

CARNMENELLIS.

THE church is modern, and is situated in the old parish of St. Wendron, four and a half miles from Redruth.

The bowl of the font (Plate XX) is an old one,

found in St. Sithney churchyard. The font stands west of the south door in the present building. The bowl, which is of soft white granite, is much weathered and is lead-lined. The top is circular, but the sides are unsymmetrical. The external diameter is twenty inches, the interior diameter being fifteen and a quarter, and at the bottom, ten. The height of the bowl is thirteen inches, its internal depth being six. The capital and stem are not part of the old font; and it is evident that the latter is modern. The base is old, and its height is four inches. It stands on a modern step.

ST. CLEER CHURCH.

ON the north side of Liskeard there is a continuous rise of ground for six or seven miles, terminating with the wonderful cluster of rock-formations known as "The Cheesewring." The village of St. Cleer is midway between the two, and both are of considerable interest. An ancient Baptistery is situated by the side of a by-road on the north-east of the church. The well is now covered by an early sixteenth-century stone roof, supported by four arches, which gives it the appearance of a tiny chapel. (Carefully restored during the last few years.) The rugged, weather-beaten cross close by is more than twice the age of the arched covering over the well.

The church is half a mile from the more ancient site of the holy well, where the first Christian rite was formerly administered. The building contains two Norman features, namely, a north doorway (Plate XXI), and a font (Plate XXII). The doorway was removed

from the north wall of the Norman church at the end of the fourteenth century, when the north aisle was erected ; and we cannot say that the removal was well carried out. In the case of the doorway, it will be noticed that the outer and corner shaft, together with its capital and base, that supported the outer arch of zigzag ornament, has been dispensed with. The square jamb which now takes the place of such a shaft, formerly a duplicate of the shaft supporting the inner arch, does not fit the arch above it. In addition to this, the label, or hood-mould, that skirted the extrados or outside curve of the zigzag work has been destroyed. The rough treatment, however, did not stop here.

The lintel below the springing line, which looks so incongruous, was probably inserted about a century ago. From careful observation of both sides of the doorway I believe that there was originally a tympanum, and the larger part of it (for they were usually of one solid stone) was replaced in its old position by the fourteenth-century masons, but it was re-constructed and reduced in height, the deficiency being made up with the smaller stones above. The old tympanum was always supported at the ends by an impost-moulding, which would be an extension of the same moulding immediately above the capitals. This moulding, or impost, was originally continued along under every order of the arch, as the reader may observe in the doorways at Tintagel or Morwenstowe, or in the nearer example at St. Martin's-by-Looe. The only pieces of impost-mouldings left at St. Cleer are the pieces above the two existing capitals ; and they are not correctly re-set, for they should project forward from the face of the moulded inner arch-ring, instead of being flush with it, as at present.

My observation enables me to state that the Normans, as a rule, carried their arches upward the full width and projection of the top of the capitals, with an impost between the arch and capital. If, as will occasionally be found, this does not appear to be the case, either the masonry has been rebuilt or the stone-work has been dislocated by pressure or some other cause.

Although the St. Cleer doorway has suffered so much, it is still very interesting; the interior pointed archway, with its incised "star" ornamentation, is the only instance in the county.

At St. Martin's-by-Looe there is an outer arch of incised work similar to this, on the outside. As it has not been rebuilt, it immediately occurs to one that the fourteenth-century masons placed the enriched arch-stones at St. Cleer on the inside instead of outside; but a short examination of the form of the arch and of the jointing affords conclusive evidence against the supposition.

It is decidedly a matter of interest to find a doorway of this period with the external arches round, and the internal arch pointed. The shape of the keystone of the inside arch proves that it was always intended to be a pointed arch; it is wrought out of Polyphant stone. The jambs may be regarded as coeval with the wall. The font, circa 1150-1180, is like the one at Egloshayle, and is classified in the Glossary under Type V. It needs no special description further than the illustration.

The south aisle was added half a century later than the north aisle, the arcade being well moulded in Polyphant stone.

It appears to me that the piers and arches of the

north arcade have been fashioned out of the stone from the previous Norman building.

The roofs are more or less old, and have recently been re-ceiled.

The tower is of three stages, with good pinnacles.

It is an exhilarating walk from Liskeard, and those who love the moor-scenery, and the tales and traditions that are always bound up with these wild hills and rugged valleys, will find much to reward them for their uphill journey.

ST. CLEATHER CHURCH.

THE high ground between Launceston and Bodmin is but thinly populated, but it will often be observed that such sites were frequently chosen for their high elevation. St. Cleer and St. Clether are amongst the number; and they are associated with some of the earliest religious work in the county.

Unfortunately the church has been rebuilt, and what was at one time a Norman sanctuary of great interest, with thirteenth-century alterations, is now a modern building containing one of the earliest of Norman fonts, three good examples of Norman capitals, and a few feet of impost-moulding. No doubt, many of the original stones in the four pointed arches and circular piers were hewn and fashioned into shape by Norman masons, but the rebuilding of the south arcade was not undertaken in a sympathetic manner; for instance, the joints are all smeared over with mortar, so that the real shape of the stones is disguised.

The plan of the original Norman church consisted, I

think, of a nave of about the present width, and a south aisle divided by an arcade of four bays. The arch between the chancel and the south chancel-aisle formed no part of the plan, the aisle ending at the east respond of the arcade. The aisle may have been widened by the thirteenth-century builders, for it is too wide for Norman planning. There is at present a south porch. The right-hand capital of the arch may be an original Norman capital, but it has been "trimmed up."

The west tower is of three stages, without pinnacles or buttresses, erected during the latter half of the fifteenth century, and fortunately it has escaped rebuilding.

We will now examine the early Norman font (Plate XXIII). The external diameter of the bowl, which is very roughly hewn and quite irregular, is from twenty-seven to twenty-eight inches, the internal diameter being about twenty inches. The external height of the bowl is sixteen inches, the depth being nine inches, and, as is usual with fonts of this character, the bottom is nearly flat. The inside of the bowl has been made "neat and tidy" with cement, instead of having been lined with lead. There are nearly three inches between the bottom of the bowl and the cable moulding, which is about three inches deep, part of it having crumbled away. The full height of the font is thirty inches. The base on which it stands is modern. The font stands by a Norman pillar, which, unfortunately, has been rebuilt. The height of the shaft, which is composed of old stones, is four feet six inches; the diameter is two feet six inches. The square capital is ten inches deep, the abacus being four and a half inches high.

The ancient chapel of St. Clether lies in a field, a quarter of a mile west of the church. Tradition says that

it was built by the Saint himself, long before the Conquest. It is quite certain, however, that the chapel was reconstructed in the latter half of the fifteenth century, when it may fairly be assumed that the best of the stones from the older building were re-used.

The chapel is somewhat wider than the little church of Tremaine, but not so long. It stands east and west. The sacred well, with moulded arch and steep stone roof, stands a few feet away from the north wall in a line with the stone altar of the chapel. The ground rises northwards, so that the spring is above the level of the chapel floor. This is purposely arranged in order that the overflow from the well may run, by means of an underground channel, through the east end of the chapel, immediately behind the altar. The water runs rapidly along a narrow granite channel, and is conducted through the south-east corner of the chapel, where there is another well, at a lower level than the chapel-floor, constructed in the thickness of the south wall, and arched over about six feet from the ground. As the well is recessed into the south wall, the wall at the back of the recess is naturally a thin one, only about six inches thick, formed of a slab of granite. The moulded shelf, which may have been used for the reception of thank-offerings, projects about four inches. It is nearly midway between the water and the roof of the recess. Another interesting feature is that the upper third part of the thin wall just mentioned is left as an open window, so that the priest inside the chapel could open the shutter and remove the offering from the shelf. It is clear that the window was never intended to be glazed, and that it was, as now, protected from the weather only by the wooden shutter. From a careful observation of the surroundings, the

writer has come to the conclusion that the waters of the well on the south side of the chapel were supposed to have miraculous powers of healing, and that offerings were placed on the stone shelf by those who may have derived benefit therefrom. In order to obtain further evidence of this theory, we must now go inside the chapel and examine the base of the east wall, where the ever-flowing little stream passes rapidly on its way from north to south.

On the right of the stone altar, just above the water, is a recess in the wall, quite a foot deep. It is oblong, and, from the rebate in the sides, there can be no doubt that it was formerly protected by a small door. These cupboards or aumbries usually contained relics or sacred vessels, but in the latter case the cupboard would not be so near the floor. It appears to the writer that relics of the patron-Saint were kept here, as close to the running water as possible, so that the water might gain supernatural power from the proximity of the relics. Although the upper portion of the main walls of the chapel have been rebuilt, the plan is, I think, original.

The doorways in the north and west walls were probably for the use of pilgrims passing through the building.

The roof is quite modern. It stands on four naturally shaped legs of granite. The floor between the right side of the altar and the south wall is sunk a few inches, so that, by diverting the water from the channel, baptisms, or miraculous healing, could have taken place inside as well as outside the chapel.

A curious feature of the plinth outside the east wall is that it follows the slope of the hill.

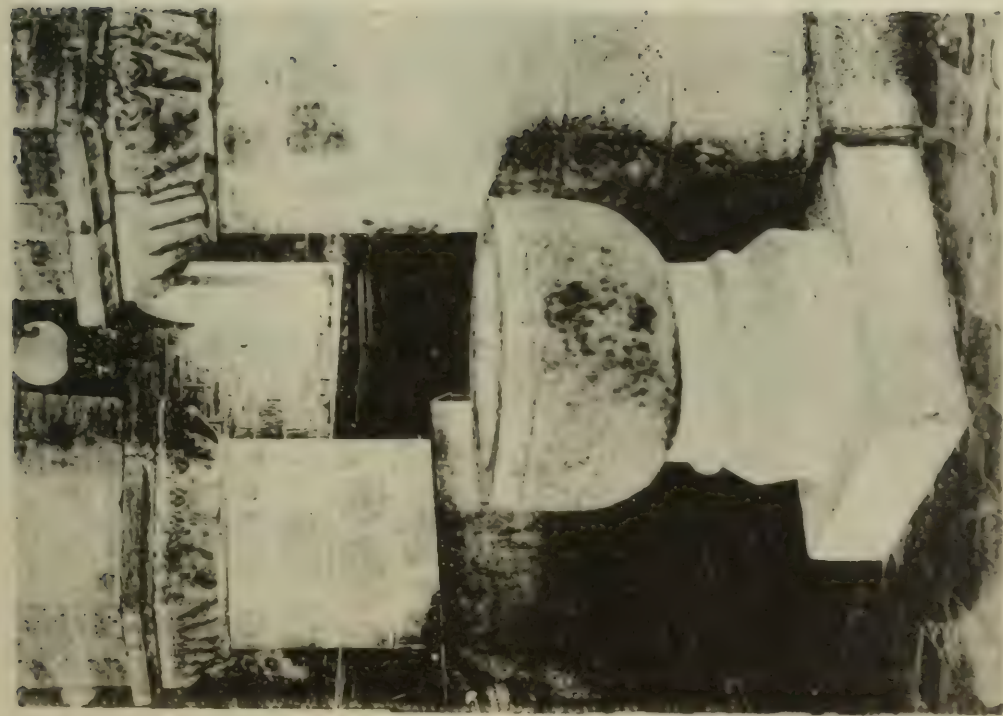


PLATE XXII. St. Cleer. Font.

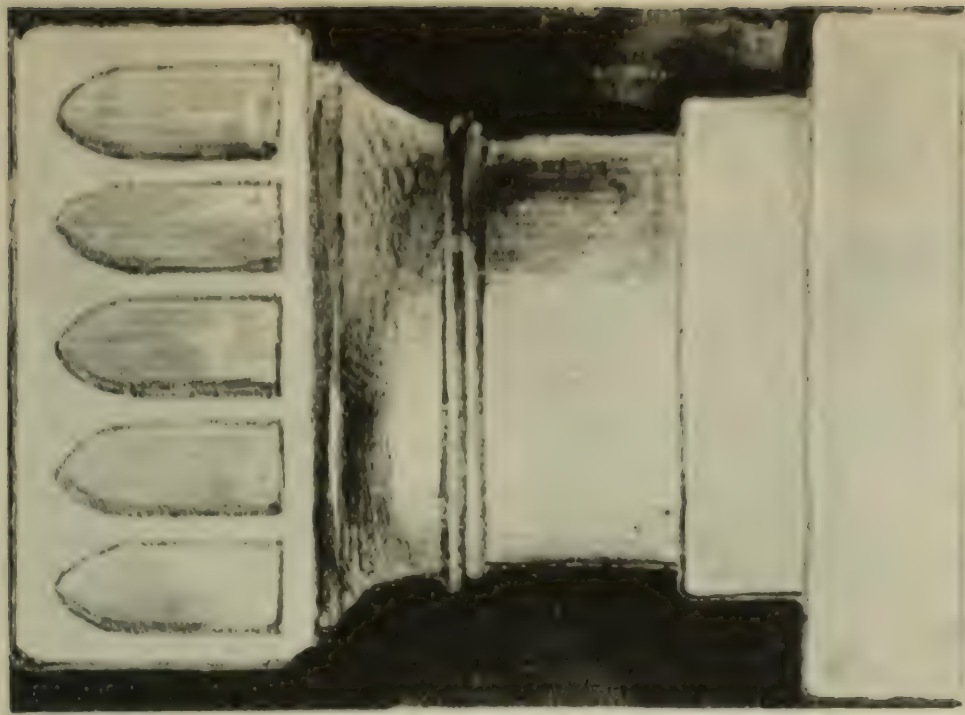


PLATE XXIII. St. Clether. Font.

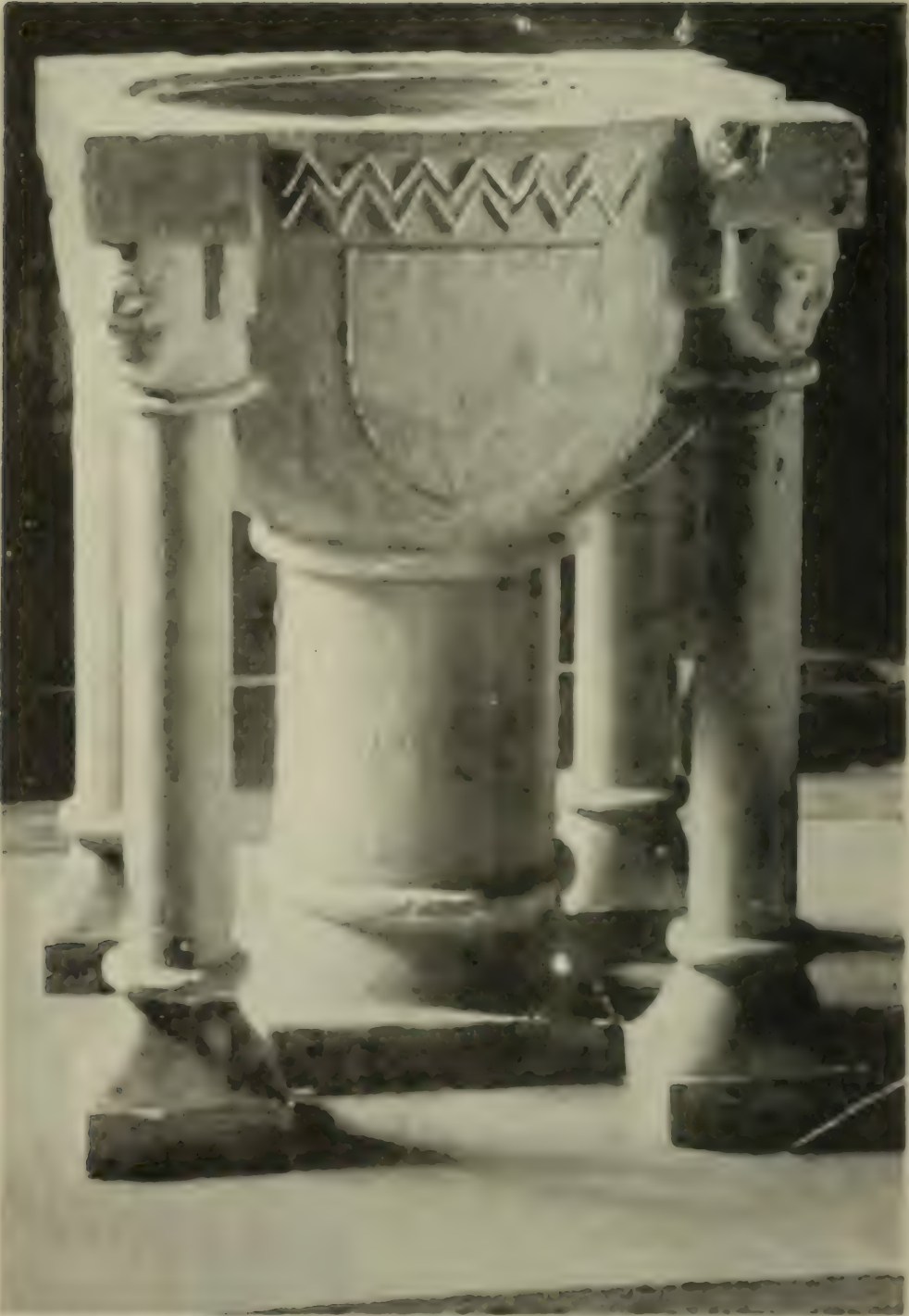


PLATE XXIV St. Columba-Minor. Font

ST. COLUMB-MAJOR CHURCH.

ST. COLUMB-Road is the best station. It is more interesting, however, to go by the excellent road from Wadebridge, passing through the quaintly named hamlets of Noman's Land and Winnard's Perch. After a good climb of about five hundred feet, a glimpse may be obtained of the Nine Maidens* on the left. A further rise of some three hundred feet brings you on to the "Downs," where the splendid air and view may be enjoyed, and St. Columb, with its noble church, is soon in sight.

The little town has an old-fashioned look about it, with the usual narrow winding street, along which the chief business is transacted. The church will be seen through a gap between the curious-looking houses on the right. It stands well back from the road, away from the houses, so that the whole of the south side may be seen at a glance.

It is at once apparent that this is a building quite unlike the typical Cornish church. The usual long, unbroken line of roofs is here broken by a lofty south transept and porch, and the proportions of the fine western tower, standing on open arches on the north and south sides, seem to give it a special individuality of its own.

As you enter the church by the early fourteenth-century south porch, through the elaborately moulded

* The maidens were turned into stone for dancing on Sunday. The original number has been somehow reduced ; possibly some have completed their penance.

doorway,* it is evident that the interior is even more interesting than the exterior.

The whole length of the nave is spanned on both sides by only three fourteenth-century arches of Bere-stone; and bold cross-arches support the roofs of the transepts, a quite unusual feature in Cornish churches, where the aisle-roofs are generally made continuous from east to west. The chancel was also aisled on both sides in the fourteenth century, with two bays, but with narrower arches than in the nave. It will be seen that the piers which support the arches, particularly on the south side, are built of a very different stone from that used for the arches, or, indeed, any found in the neighbourhood; and, moreover, that the Bere-stone capitals do not seem to fit the section of the piers beneath. The reason is that the piers have been re-used from the earlier church of transitional Norman date.† The piers on the north side have been more or less re-tooled, and consequently have lost much of their character.

The lower part of the boldly buttressed west tower formed part of the older church, the walls at the ground stage being five and a half feet thick. The buttresses were, I think, added in the fifteenth century, when the tower was heightened, as was the case with several other towers in the county. Buttresses, with such massive walls, were not needed. The towers at Lostwithiel, Lanteglos-by-Fowey, St. Keverne, and St. Blazey have north and south arches, but in those cases the aisles have been extended so as to bring them into the church. At St. Columb, however, the north and south arches of the

* With the ball-flower ornament in the hollow of the moulding.

† The bays of the older church were much narrower than at present, and consequently there were more piers.

tower remain open, the east and west walls being without arches.

The best remaining example of mediæval window-tracery will be seen at the east end of the north aisle. The east window of the south transept is an interesting example of its kind. The rest of the windows have been more or less rebuilt.

There are three beautifully carved late fourteenth-century piscinae, and in the south chancel-aisle there is a late thirteenth-century one in the east wall, a relic of the older church.

Most of the fifteenth-century ribs, purlins, and bosses remain in the nave-roof. There are thirty-eight late fifteenth-century carved bench-ends, but no remains of the old screens. In 1676 some gunpowder was stored in the nave: it was exploded by some boys,* when it is supposed the screens were destroyed and a large amount of old painted glass.

In the south chancel-aisle are two valuable Arundel brasses. That on the right contains several figures of adults, with children, and marginal inscriptions. The left-hand one, which is complete, contains several figures of late sixteenth and early seventeenth-century date. The brass on the right side of the altar is dated 1545.

The north chancel-aisle contains several post-Reformation monuments to the Vyvyan family.

North-east of the church is the head of one of the later specimens of Cornish crosses, but it is one of the most attractive, and well worth inspection.

* It is known that the boys perished.

ST. COLUMB-MINOR CHURCH.

THE font (Plate XXIV) is a late example of Norman work, and is in a good state of preservation. On the top margin of the circular bowl is a little band of chevron work, with plain shields under. The bowl, stem, and base are original, the four smaller shafts being modern. The diameter is twenty-seven inches, and the height is eighteen inches. The stem is eleven and a half inches high and nine and a half inches in diameter. The faces which serve as capitals to the smaller shafts are unusually well carved. The full height of the font is three feet ; the date is circa 1170.

The nave and chancel are aisled on both sides with similar arcades of four bays in the nave and two in the chancel. The arches, like those at St. Columb-Major, were made by fourteenth-century craftsmen in Bere-stone. The piers, however, are of granite, suggesting that the arcades were re-constructed in the fifteenth century. The east and west responds are of the same stone as the arches, and have, therefore, not been rebuilt. It could not be said that the softer stone was incapable of sustaining the weight, for many piers in Devonshire churches, and also at St. Ives in Cornwall, are made of this stone. Some of the piers of the south arcade appear to rest on Norman foundations.

The south entrance and porch are also of early fourteenth-century work, as at St. Columb-Major.

The lofty west tower is one of the best-proportioned towers in the county, built at the end of the fifteenth century. It is curious to find the moulded plinth continued over the west doorway as a label.

The approach to the rood-loft is from the north chancel-aisle, the passage-ways through the arcade-walls being also preserved.

Some of the old roof-timbers remain, and six pieces of old carved bench-ends and pieces of the chancel-screen are preserved in the vestry. The church was thoroughly restored, in 1889, under the supervision of Prebendary Hingeston-Randolph.

The little church of ST. COLAN contains no sign of Norman work, but it has two good brasses and part of what was once a beautiful late fifteenth-century screen. It can easily be visited by the antiquary on his way between the churches of St. Columb-Major and Minor.

From the upper part of a thirteenth-century window over the south entrance we may safely assume that a church existed at that time, which, from appearances, consisted of nave, chancel, and south transept.* The north aisle, with five bays of well-moulded granite work, was added in the middle of the fifteenth century, and the south porch about half a century later. The late fourteenth-century south doorway, now enclosed by the porch just mentioned, seems at one time to have been a few feet further east.

The west tower, of two stages, was erected at the end of the fourteenth century, but, being in a dangerous condition, it was taken down and entirely rebuilt, stone for stone, under the direction of Prebendary Hingeston-Randolph, in 1879.

The font is an indifferent specimen of late fifteenth-century workmanship.

* The granite arch is a sixteenth-century insertion.

The lower part of the original chancel-screen is in its old position, and the approach to the rood-loft may be seen in the south transept, the upper doorway having been interfered with by the abutment of a modern chancel-arch.

The brass on the chancel south wall is to the Cosowarthe family, 1575. The figures of husband, wife, and children, with their arms, are in good preservation. On the opposite wall is an earlier brass, 1572, to the Bluet family, on which are figures of husband, wife, and twenty-two children.

The bowl of, possibly, a Norman piscina is in a recess in the south transept.

At Coswarth, formerly a manor-house, there are a few interesting remains, including a large sixteenth-century granite window.

ST. CONSTANTINE CHURCH.

THIS church is situated six miles from Penryn ; and some of the best granite for which the county is so famous is profitably worked in more than one quarry.

The church contains but very little to prove that the Normans built a sanctuary here, for the building was entirely transformed in the fifteenth and early part of the following centuries. I was not able to trace any part of the original ground-plan, either at the east or west end. The south aisle was evidently grafted on to a former structure about the middle of the fifteenth century, and more than one "springer"-stone facing southward, and a few arch-stones

here and there, have evidently been re-worked and re-used.

The arch of a stoup, hollowed out of one stone, now in the south porch, belonged to the Norman church; the bowl, however, is of a later period, and has been ornamented, I think, at a time subsequent to that when it was made.

The north aisle is, I think, a generation later than that on the south side. Three bays, forming another north aisle, were grafted on in the early part of the sixteenth century. The single arch of the south chancel-aisle probably formed part of the enlargement of the building which took place when the north aisle was added. During some repairs at the close of the last century we discovered that the easternmost respond-jamb of the south arcade was an entire pier, half of which had been walled up—which probably means that the builders intended the arcade to continue further eastward but were not able at that time to complete the work, so they ended their aisle there. When the south chancel-aisle came to be added about twenty-five years later, the builders left a piece of wall, about two feet long, behind what was then the easternmost respond, to act as a buttress to the thrust of the arcade, not knowing that the moulded portion of the respond was in reality half of an entire pier.

The three varieties of doorways, two on the north and one on the south, are most interesting.

The south porch is a beautiful specimen of fifteenth-century masonry.

The western tower is of three stages, and has pinnacles.

The only remains of old woodwork consist of three

richly carved panels, which formerly belonged to a magnificent screen. These are preserved at the west end of the south aisle.

ST. CRANTOCK CHURCH.

STARTING from Newquay station, it is reached by a winding road in the direction of the Gannel Creek, which, if you are fortunate, you may be able to cross by the narrow plank-bridge, a short cut which the tide allows for about five hours daily. Crossing a stretch of sand you reach the opposite side of the estuary, and wend your way along a lovely wooded lane, rejoicing in the music of birds and the murmur of streamlets running down into the sea.

As you ascend, the horizon broadens, and the broken land unfolds itself before you, bounded by the gleaming ocean.

But we must make our way over the hill, past the base of an old cross, where a stile suggests a short cut across two fields, and you are at St. Crantock.

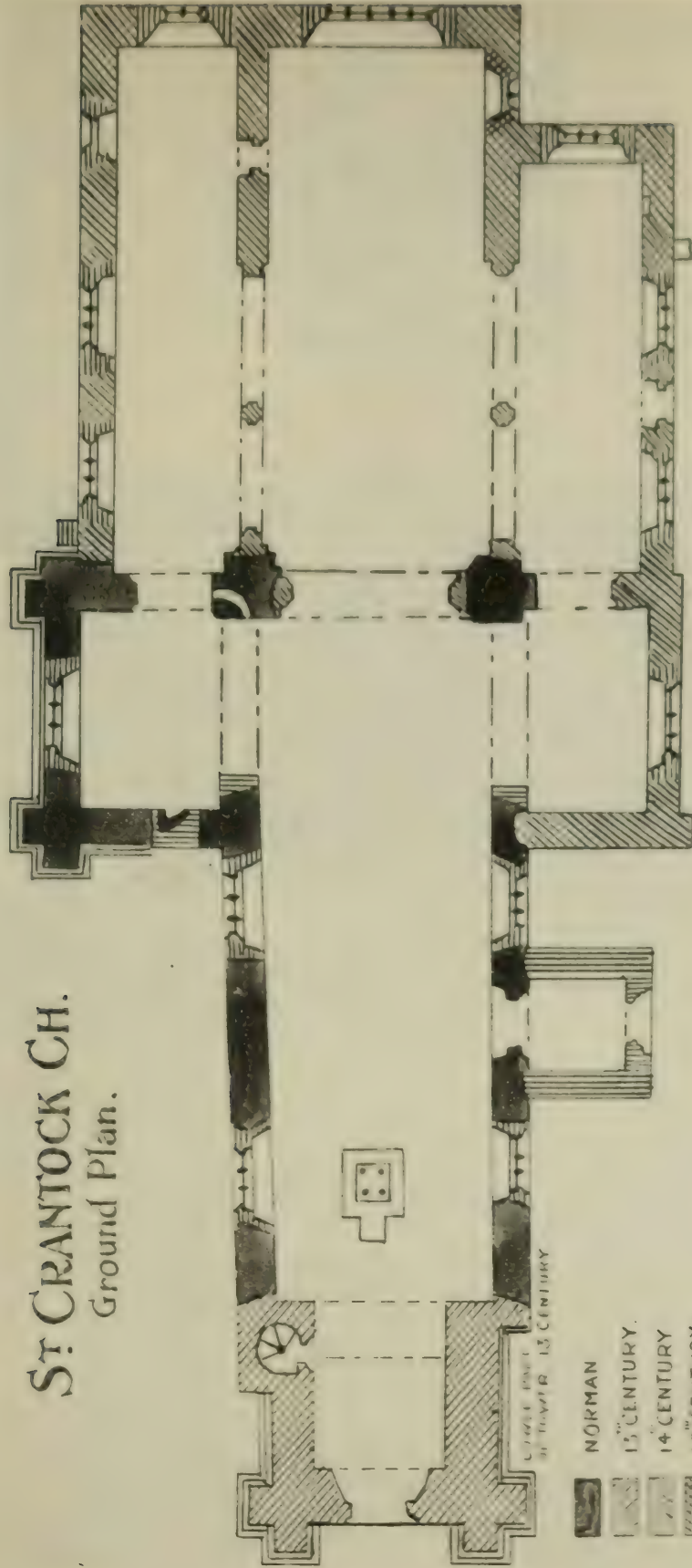
A Religious building (perhaps the College mentioned in Domesday-Book) formerly stood on the left, the site of which was long since converted into a walled garden, entered by a gateway under an old figure-head from some ship, at present doing duty as a lintel.

Another dip through scattered cottages brings you to the western lych-gate, with its charming little iron gate, suggesting that local handicraft was yet alive even in the eighteenth century. Another stile, and we at last face the old church. Ground plan Plate XXV.

St. Carantock, a Celtic saint, who is said to have

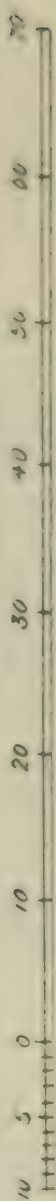
ST CRANTOCK CH.

Ground Plan.



CHANCEL AND TOWER, 13TH CENTURY

- NORMAN
- 13TH CENTURY.
- 14TH CENTURY.
- 15TH CENTURY.
- 17TH CENTURY.
- MODERN.



Scale of Feet.

PLATE XXV.

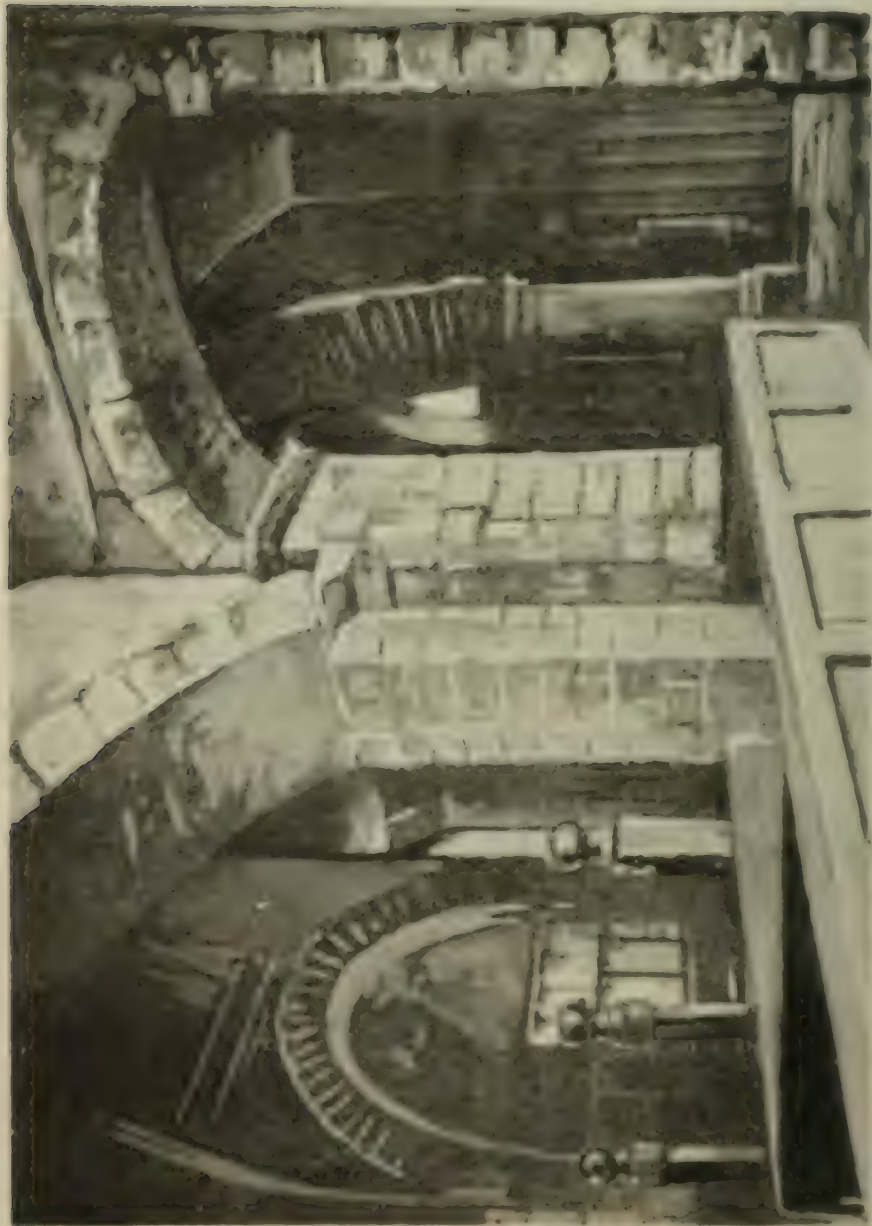


PLATE XXVI. St. Crantock. South Transept Arches.

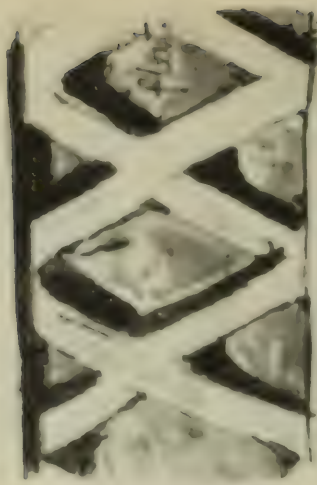


PLATE XXVII. St. Crantock
Ornament on Font.

crossed from Wales in the sixth century, founded a little church here, the exact site of which is not known, though it was of some importance before the reign of Edward the Confessor, and a college was at that time attached to it. Our Saxon forefathers were but poor constructors, however, and their churches were usually rebuilt by the more skilful masons of Normandy, who have left some of their very best work in our country.

Standing before the south front of the present building, we note the difference between the heights of nave and chancel, the latter being about seven feet higher than the former; and the difference appears even greater than it actually is, for the little nave was so constructed as to follow the slope of the hill, whereas the chancel was built fairly level, the result being a decided break in the sky-line at the junction of the roofs.* The west tower helps to correct this irregularity.

Unlike Cornish churches generally, the nave has no aisles; its length is fifty-two feet, the width being one-third of its length.

At the east end it branches out into shallow transepts, and at this point the original Norman plan stops.

The central tower fell into a ruinous condition in the fourteenth century, the date of the existing chancel-arch.

Bishop Brantyngham, by his mandate dated on the 2nd of May, 1377, ordered the dean and canons to give immediate attention to the perilous condition of the tower, and to call on the parishioners to carry out the work of its repair and renewal, as the transepts had

* A modern sanctuary bell-turret has been erected over the chancel-arch.

already been put into a good state of repair at the charges of the college.

That something was done at this time, an examination of the walls clearly shows ; but eventually the tower fell to the ground.

By his will, dated on the 13th of December, 1394, the bishop, who evidently took a very lively interest in the work, left a handsome legacy to the college, to insure its completion—£20, or about £400 of our modern money. But probably the construction was faulty, or the walls had been weakened by the alterations made around the foundations of the sustaining piers. At any rate, the attempt to save from destruction this *campanile* as it is called in the bishop's mandate, came too late.

The transept-arches (Plate XXVI), as they stand at present, are rough examples of late seventeenth-century work.

The spacious chancel (or, rather, the choir, for it was a collegiate church) measures forty-four feet in length by sixteen in width, the total width, including the aisles, being no less than forty feet.

During the recent extensive repairing of the church, we discovered from foundations that the original choir extended some nine feet further east. The aisles of the original Norman choir were narrower than the present aisles. The remains of the Norman church are scanty, consisting of the north transept buttress ; part of a doorway leading from this transept to the collegiate buildings ; the jambs of the arches between the transepts and the chancel-aisles ; part of the central tower and piers, and the font.

The lower part of the western tower was built in

the thirteenth century, the upper stages being two centuries later. These walls were in a most dangerous condition, but they have been very carefully dealt with by rebuilding a great portion from the inside, in order that the outside weather-stained appearance may remain undisturbed.

The choir, with its aisles, was rebuilt in the fourteenth century. There is no carved work either in the fourteenth-century roof of the nave, or in the fifteenth-century roof of the choir; but some rudely executed carving appears in the five remaining uprights of the chancel-screen, which we have incorporated in the new screen. There were no other fragments of the original rood-screen left to guide us. The old church, however, must have been rich in carved work, both in stone and wood, for parts of carved seats, and some sculptured figures in stone, have been dug up from under the floors.

No sanctuary, however remote, was suffered to remain unadorned where religion was so interwoven with the character of the people as, of old, in Cornwall.

No tracery remained in any of the windows. The east window of the south choir-aisle has been restored from four pieces of tracery found buried in the wall in a corner of the building which had long been utilized as a lumber-corner by the caretaker.

The roofs have been repaired *in situ*, and many were the owls' nests that were removed from the chancel.

The old collegiate church once again possesses its stalls, screens, coloured glass, and carved imagery, and is thereby redeemed and put right again in the sight of those who reverence God's sanctuary.

The four shafts of the font were missing, but the

fragments were found in a lumber-corner, and these have been carefully pieced together and put back in their old positions. A date rudely cut in relief on the eastern face of the bowl apparently records the restoration of the church in the sixteenth century. The font was probably made towards the end of the twelfth century. It rests on a Purbeck step, but a new one has been inserted underneath. The faces on the bowl appear to have been re-tooled about thirty years ago. The stone of which it is made is of local character, and there is no lead lining to the bowl. It stands on the left of the south entrance. The ornamentation on the bowl is shewn (Plate XXVIA). It is of the type mentioned in the Glossary, No. IV.

NOTE.—S. Carantoci cum capella Sancte Columbe parve (Inquisicio nonarum of 1340).

ST. CREED CHURCH.

THERE are only three Norman piscinae, known to the writer, in Cornwall, one being in the north transept of this church. It has no capital as at Egloskerry, but the shaft or stem is ornamented with a series of zigzags or chevrons in much the same way. In shape it resembles that in Towersay Church, Bucks. It probably stands in its original position; but the cusped opening above it has, of course, been altered, for it is clear that the upper part of the recess above the piscina was used as a credence, the stone shelf of which is now only partly in evidence. The cusping of the head of the recess is after the manner peculiar to the thirteenth-century workmanship. Besides projecting from the wall a few inches, it

has every appearance of having been a later addition, and, moreover, it has not been improved by modern interference.

The piscina itself (Plate XXVII), which now stands on a thick slab of stone about the size of a small mensa,* is two feet three inches high and nine inches square. It may be seen by the illustration that the corners of the shaft are chamfered, with simple stops at the top and bottom. The bowl is square both within and without, and is sunk three inches, with the drain through the side against the wall.

There can be no doubt that the transept was formerly a chapel; and at the time of the Reformation the slab of the altar may possibly have been placed for safety in its present position under the piscina.

About the middle of the twelfth century, when the piscina was made, the church appears to have had a nave and chancel, and a north transept: if a transept existed on the south side, there is now no sign of it. The lower part of the original walls, about three feet in thickness, are *in situ* on the north side of the existing church; but all traces of the old windows have gone, owing to the insertion of later and wider openings in the fifteenth century, during which period the south aisle was added by pulling down the south wall of the Norman nave. This aisle has an arcade of five bays, and a good proportion of the old timbers of the waggon-roof remains.

The west tower was erected at about the same time. Perhaps the most interesting of the additions made to the original fabric is the south porch, erected in the early part of the sixteenth century. It is remarkably like that

* There are no signs of any incised crosses.

at Tregony, and I have not seen any others with similar details in the diocese. It is stone-vaulted, with three wide moulded ribs, each no less than fourteen inches wide, on either side. Two of these are wall-ribs, that is to say, they are placed against the entrance-walls of the porch and the church. There is a wide centre rib or purlin, with a carved boss at the intersection of the middle ribs, which rest on elongated moulded corbels. The capitals of the outer archway are treated in quite an unusual manner. The ordinary method adopted at that time by the mediæval craftsmen was to mould the upper part of the capital, and put any carving in a bold hollow below. In this case, however, the carver has ignored all formal technique of the past, and instead of, in the first place, fashioning the flat surface of the stone with mouldings, he carved it all over with simple carvings of conventional foliage.

There is another piscina in the south wall of the chancel of fourteenth-century workmanship, but very little of its ancient character has been left, owing to various scrapings and renovations.

The fifteenth-century piscina in the south chancel-aisle is in better condition.

The rectangular-shaped piece of masonry covered by a slab, opposite the piscina in the south chancel-aisle, represents the cove of an old altar-tomb.

The font is a quaint accumulation of old pieces of an early thirteenth-century font. The bowl is octagonal, the sides sloping inwards. It is far more interesting to preserve these fragments, notwithstanding their mutilated condition, than to cast them aside and import a new font, however beautiful it may be, which must always appear out of place amid its old surroundings.

The fifteenth-century roof of the south aisle has already been noticed. In addition to this ancient wood-work, some beautiful fragments of a finely carved rood-screen must be mentioned. There are only two of the lower panels left, which have been made into a sort of pulpit. The carving suggests Flemish influence, and what remains of the tracery and carving is of much interest and value. The approach to the rood-loft was through the corner formed by the junction of the north chancel wall and the east wall of the transept; the steps and doorways are still in existence.

ST. CROWAN CHURCH.

THIS church is elevated on a hill, about a mile from the Great Western Railway Station at Praze. The fabric has suffered from over-restoration; like many others in the diocese. The south aisle has been completely rebuilt, and all vestiges of the ancient roofs and other moulded and carved work for which these old churches were once famous have disappeared. The north aisle, however, has not been treated in the same way, and it may be stated without hesitation that the arcade separating the nave from this aisle is one of the most attractive pieces of moulded masonry left to us by the fifteenth-century builders. Like nearly all the masonry of this period, it is executed in granite. It is evident that the three wider arches of the aisle were erected in or about 1530, and that the three smaller arches separating the chancel from the north chancel-aisle were constructed about fifty years later. At this time the westernmost arch of the arcade

was added; it took the place of a blank piece of the walling. As there was not sufficient space for their new arch, the builders cut away the corner formed by the west wall of the aisle and the remnant of the original north wall of the nave. All the capitals have unusually large projections and are ornamented with angels bearing shields. The effect of the seven arches of three different widths or spans is particularly pleasing.

The tower is of fifteenth-century date, and is of three stages. It is battlemented, and has slight pinnacles at the corners.

The Norman work consists of the square bowl of the font (Plate XXVIII) and the base, on which four beasts are represented; the stem being modern. The date is circa 1100.

Externally the bowl is twenty-five and a half inches square and fourteen inches high. The base is twenty-two inches square. The full height of the font is thirty-eight inches.

In addition to this evidence of Norman stonecraft there is an ornamented jamb-stone (Plate XXIX) in the south-east corner of the chancel, representing a piece of lozenge-work pattern. This stone is about ten inches square.

Returning to the inside of the building; although there is no evidence of the old carved rood-screen, the staircase and its two doorways are all *in situ*, and the passage-way over the smallest arch in the north arcade was opened out at the time of the restoration. There are three excellent mediæval brasses in the north chancel-aisle, inscribed to the memory of St. Aubyns of the past, some of them dating from a period when the name was spelt Seyntaubyn. There are numerous other mural tablets and monuments in memory of members of the



PLATE XXVII. St. Creed. Piscina.

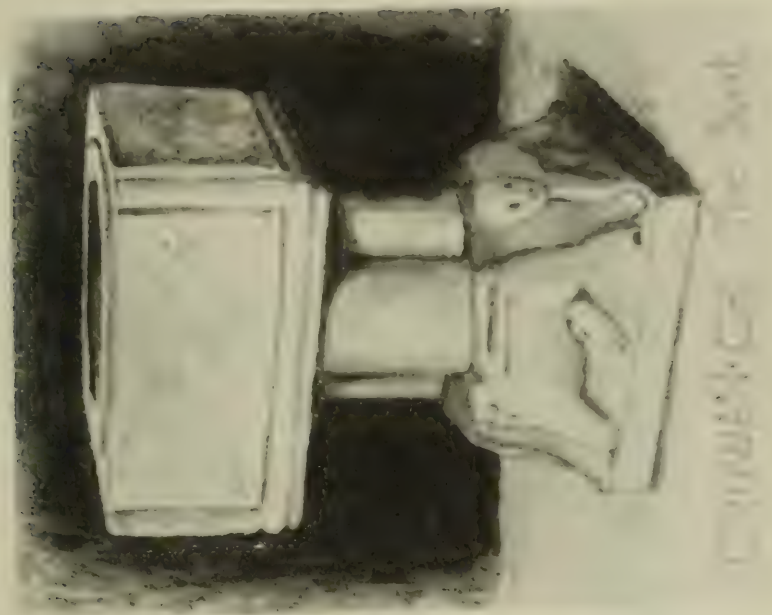


PLATE XXVIII.



PLATE XXIX.

Monument to ...
corner of Church of St. ...

Crowan Ch.

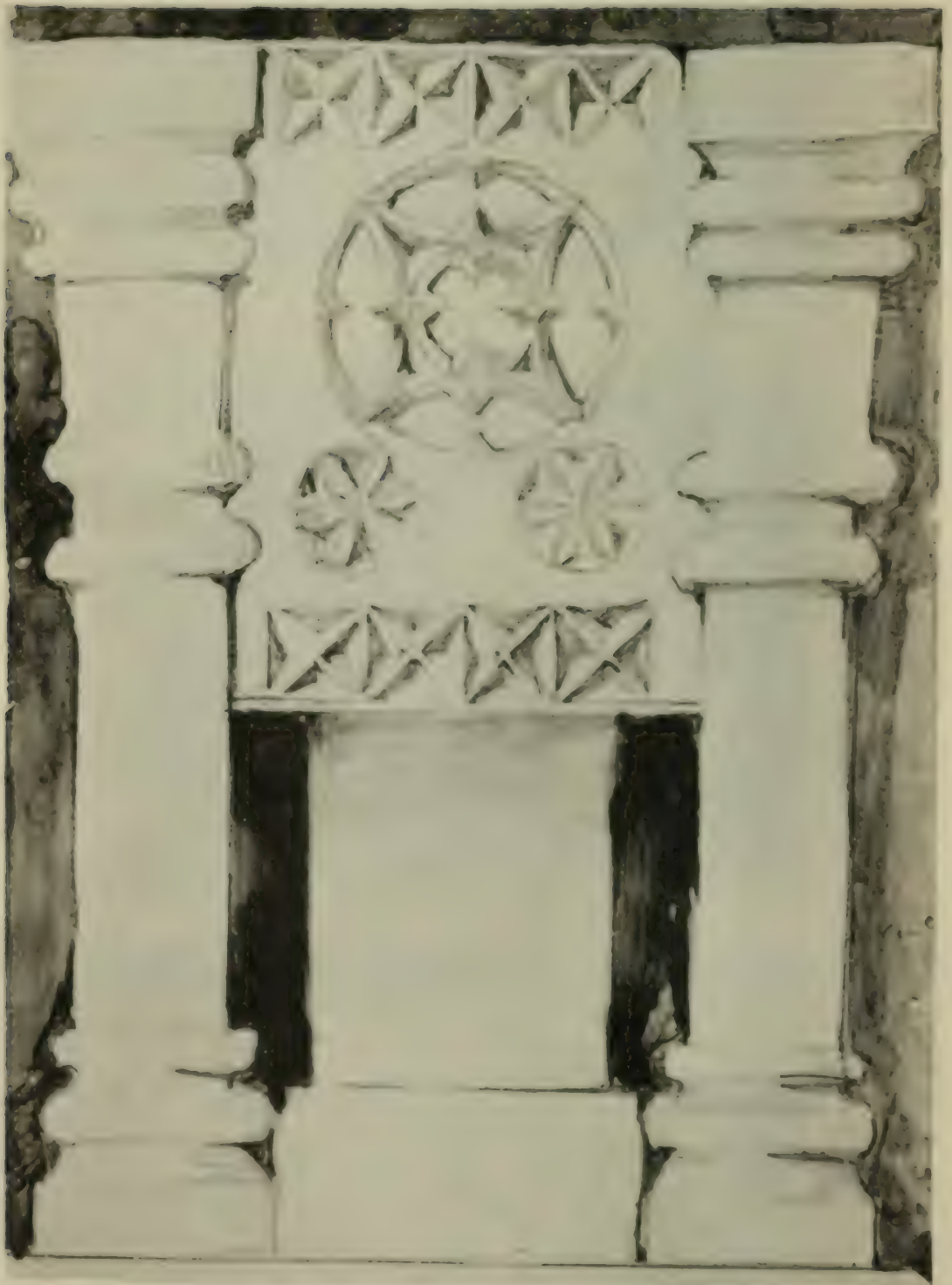


PLATE XXX St. Cubert Font.

same family. In the churchyard wall, almost hidden from view, is a slate tablet in memory of one Richard Tregear, who died in 1668. It bears the following quaint inscription :

“ Why here? Why not? 'Tis Holy ground
 And here none will my dust confound.
 My Saviour lay where no one did,
 Why not a member as his Head?
 No quire to sing, no bell to ring!
 Why Sirs! thus buried was my King!
 My King in Joseph's garden lay;
 Why may not I in the Church hay?
 And that I may be nearer yet
 I would as He was, ne'er sun set.
 I grudge the fashion of this day
 To fat the Church and starve the lay.
 Though nothing now of me be seen,
 I hope my name and bed is green.”

ST. CUBERT CHURCH.

PERHAPS the most convenient way of visiting this church would be to go from Newquay station, the distance being about four and a half miles by the track across the Gannel creek. St. Crantock may be visited on the way.

The steeple, which is a landmark for miles around, was struck by lightning on the 10th of April, 1848, and much destruction was caused to the church by the collapse of the spire. The work of rebuilding the steeple and the repairing of the walls and windows of the fabric was entrusted to the late George Edmund Street, who also designed a new church (his first new church) at Biscovey

(Par.) Gate. The old nave-roof seems to have been more or less demolished by the catastrophe, as the present roof is merely a common deal construction with a flat ceiling. It does not appear that either the north wall of the nave or the south arcade was materially injured by the collapse of the spire, for they do not seem to have been rebuilt, although, no doubt, it was necessary to repair the upper part of the walls.

It was fortunate that the very interesting late Norman font escaped demolition, as it is the only tangible relic of the Norman church: this font is drawn to scale, as are most of the illustrations of the various churches. The western part of the north wall of the nave is, I think, the original north wall of the Norman building; the upper portion having been repaired at a subsequent date. This wall is two feet nine inches thick, and of the same thickness are the east and west respond-walls of the arcade: from which it may reasonably be inferred that they are the east and west extremities of the south wall of the Norman church, which probably, in this remote place, was without aisles.

There was, doubtless, a north transept in the original church, but the walls of the existing transept are too thin to have been of Norman construction.

The font (Plate XXX), as will be seen from the illustration, is unlike any other in the county. The font at St. Levan has no corner shafts, but the shape and character of the bowl in both cases are much the same. The detail of the corner shafts is decidedly coarse and out of scale with the rest. The larger ornamented circles on the bowl (Plate XXXI) are cut in very shallow relief, but the smaller circles and bands of enrichment are cut deeper. The font stands midway between the

north and south doorways, and is in good preservation, its date being circa 1130-1150 (*see* Glossary). The present church consists of nave and chancel, with a north transept and a south aisle and transept. The arch connecting the nave and the north transept is a good example of early fourteenth-century architecture. The aisle, which is of six bays, was added late in the fifteenth century; the south transept being the work of the same builders. Although the arches are of granite, the capitals are well and boldly carved. The simple north doorway was inserted late in the fourteenth century. The only old windows left are the two-light fourteenth-century window in the north wall of the chancel, and one of three lights in the south wall of the aisle.

The recessed tomb in the south transept contains no effigy. There are indications of a stairway to the rood-loft at the junction of the north transept with the north wall of the chancel. There are no remains of old seats or screens; but the roofs of the chancel and south aisle are good examples of fifteenth-century cradle-roofs. During the repairs in 1904 we found that they were not ceiled previous to 1848. The north transept timbers were in bad order, but what remains of the old work is of late fourteenth-century date. The south transept roof is very much decayed.

ST. CUBY CHURCH.

THERE is some charming wooded scenery in the neighbourhood of the old township of Tregony, once a borough, returning two members to Parliament from

1558 to 1832, but now no more than a village. In times past it was a place of some importance, and the isolated tower belonging to the market-house still stands as a solitary reminder of busy times of old.

The parish, a rectory, is the smallest in Cornwall, comprising only seventy acres. The church was dedicated to St. James, and some remains of it existed till 1774, when it was finally destroyed, and the parish is now held with that of St. Cuby, as a united benefice.

The church of St. Cuby is situated at one end of the only street, on either side of which are cottages, new and old, ranged side by side in the real old Cornish manner. It has an inviting appearance as you approach the south entrance, but with the exception of the picturesque tower and the south porch there is little to interest the antiquary on the outside, as it has been nearly rebuilt.

The tower was added in the fourteenth century, and consists of only two stages. The south porch is almost a facsimile of the one at Creed, some three miles away; and, to avoid a repetition of its description I refer the reader to the notice on that church. The interior of the church is disappointing. It may be observed that the south wall has been rebuilt nearly six inches less in thickness than it was originally, from the "set-off," or ledge, beneath the window-sills.

The sole salvage from the carved roofs, screens, and seats consists of five finely carved bench-ends, which have been made up into a pulpit.

Amid the sad evidences of mistaken restoration which are only too apparent, it is cheering to find that the late Norman font (Plate XXXII) has been spared, and that, moreover, it is in a fairly good state of preservation.

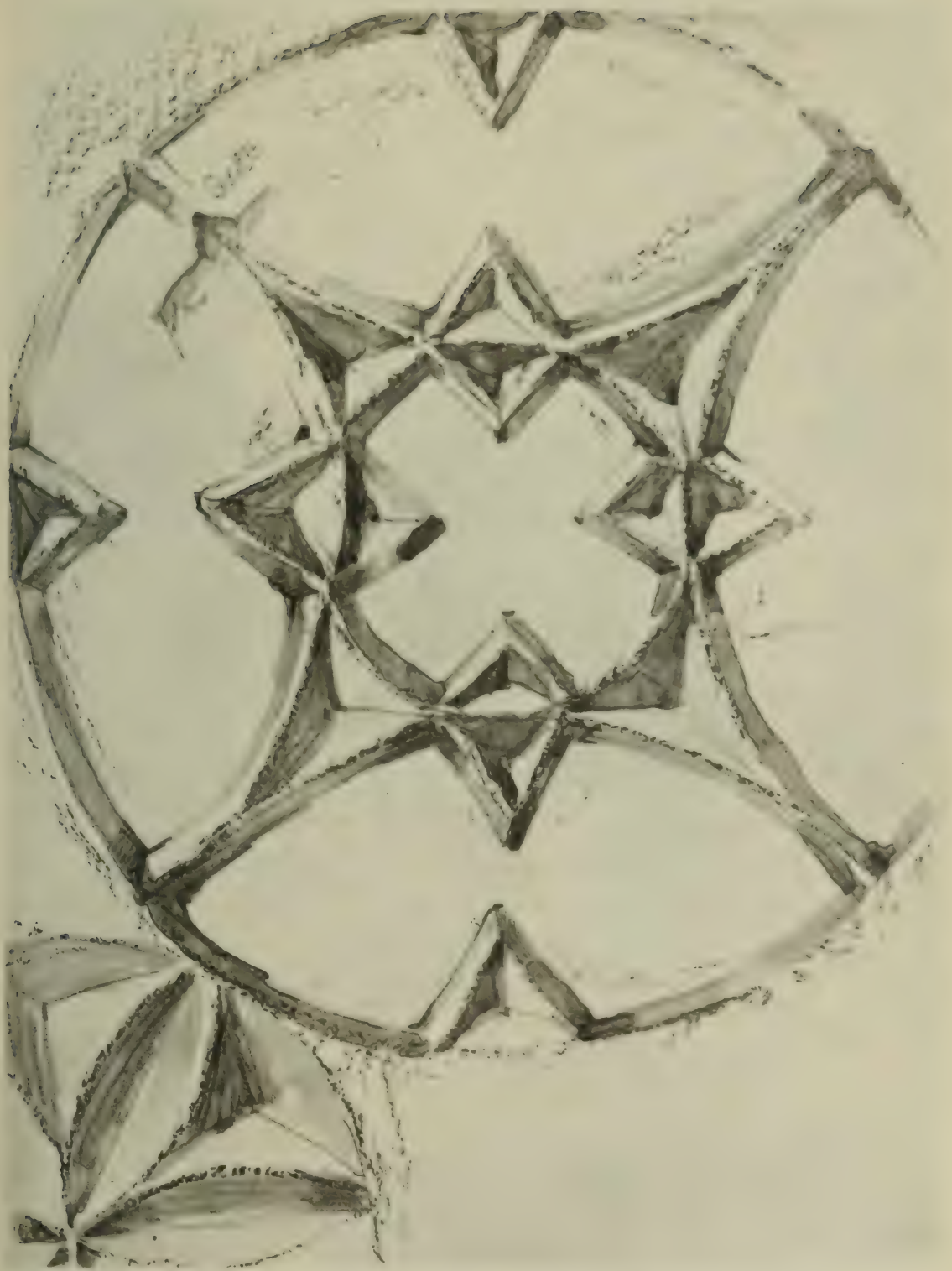


PLATE XXXI. St. Cubert. Font, Detail on Bowl, $8\frac{1}{2}$ n. diam.



PLATE XXXII. St. Cuby Font.

It stands at the west end of the south aisle. On the west side of the bowl there is a dragon, with incised geometrical patterns under. On the north side there is a conventional lily, the emblem of the Blessed Virgin, so often represented on the bowls of fonts of this type; and over the lily is a kind of St. Andrew's cross, formed of two pieces of twisted moulding, very like the device on the font at Caerhays. Unfortunately, this side is damaged. There is an animal resembling a pig on the side facing east, with a simple flower under it. On the south side there is a flower in a circle, and over it a circle formed of a twisted cord, with four ends of the cord outwards. The font is twenty-five inches square, the bowl being eighteen inches deep. The centre shaft is ten inches high and nine and a half inches in diameter. Each of the four smaller shafts is four and a half inches thick. All the bases are six inches high; and where the circular part meets the square sub-base there are carved foot-ornaments of different designs. At the top of the shafts are four angel-heads with wings.

That a Norman church undoubtedly at one time existed here is obvious from the font, and the foundations of the walls on the north side are probably original; more than this it is impossible to say.

Tradition tells us that the sea-water from the river Fal formerly came up as far as Tregony bridge.

Less than a mile from the village of Tregony is CORNELLY church. It has a nave and chancel, both of which are aisled, and a modern west tower. The two north arches are of sixteenth-century work.

There is little else to record except a thirteenth-century window in the north aisle, and a three-light fifteenth-century window in the south aisle.

The font appears to be a poor copy of a Norman one, made probably in the seventeenth century.

The salvage from the mediæval roofs may be seen in the south porch.

The west wall of the nave appears to be part of the original tower.

The nave and chancel of the unusually interesting church of ST. MICHAEL-PENKEVIL were built in the thirteenth century. The transepts, which are divided from the nave by two centred arches dying on to moulded jambs, were added in the fourteenth century. Each transept formed a chapel.

There is no sign of any Norman building. There are good moulded piscinae, sedilia, and recessed tombs in both transepts. In the east wall of each transept are three arched recesses containing singularly delicate tracery-work, each panel being different. From the doorways on either side of the arches it appears that there were screens to each transept, probably connected with the main screen between the nave and chancel. The hole under the doorways, about nine inches square, supports the supposition. Returning to the recesses alluded to, the sill of that on the north side is about four feet from the floor-level. It measures four feet six inches by two feet eight inches; while that on the south side is a little longer, but higher from the floor. There is a small doorway on the altar-side of each recess leading into a little chamber or cell about five feet long by three feet wide. The width of the cell is, of course, too great to be contained in the thickness of the wall, so there is a projection

on the outside covered with a stone weathering. These chambers may have been used by priests watching the lamps before the rood and also for the purpose of hearing confessions.

We will now turn our attention to the steeple, which has been partly rebuilt. In the chamber under the bells, which is reached by the usual stone newel staircase, there is an old stone altar, constructed about 1380. It is built into an arched recess in the east wall of the tower, fifty feet above the floor of the church. The writer thinks it has never been rebuilt, but the top or mensa has been removed. It measures four and a half feet long by two feet eleven inches high, the width being two feet. The top is now strewn with many stone fragments of delicately carved imagery, including the heads of two mitred bishops, a king, and a Madonna. On the right of the altar* is a late fourteenth-century piscina, the under side of the bowl being carved. The oval window above the altar is probably not in its original form.

There is a good tomb at the west end to the Boscawen family.

The church has undergone extensive repairs under the superintendence of the late G. E. Street.

It would be difficult to find a more beautiful drive than the eight miles from Truro.

Three churches in Cornwall bear the name of Rumon (or, as it is now written, Ruan), viz. St. Ruan-Major

* There were four resident priests in the parish; possibly each had charge of one of the four altars.

and St. Ruan-Minor, in the Lizard district, and ST. RUAN-LANYHORNE, on the river Fal, near Tregony. St. Rumon was buried at Locronan, in Quimper. A shrine, which formerly, no doubt, contained some relics of the Saint, now stands in the south transept of this church. It is the best example of thirteenth-century monumental work in Cornwall. The effigy of the saintly bishop, vested in episcopal robes, is enclosed in a sort of niche, the arched head of which is cusped. The stone used by the thirteenth-century craftsmen appears to have been brought from Purbeck. This shrine was found in a recess in the south wall of the chancel at the time of restoration of the church.

There are no tangible remains of the Norman building, although at first sight the font appears to be of Norman workmanship. On close examination of the bowl, however, it will be seen that the ornamentation on the sides is not consistent with the technique of the Norman masons. It is similar to the "panel" type of Norman fonts, with the exception of the insertion of a narrow niche between the panels; and, as this part of the design could not, in my judgment, have been executed at a later date than the panels, it is most probable that the bowl was, more or less, a reproduction of a Norman bowl, but with the usual characteristic indications of the period when it was actually made. It was not the custom of the mediæval craftsmen to imitate the work of their predecessors; now and then exceptions are found, as in this case, but they invariably left their mark on what they did, whether the subject was small or great, and it is by this touch of individuality, peculiar to this or that style, as it is termed, by which their work can be recognized.

The font appears to have been made early in the fourteenth century.

The present church consists of a nave and chancel with a transept on the south side, and from the general proportions and thickness of the walls this portion seems to have belonged to the Norman sanctuary. In the fifteenth century the north wall was taken down to make way for the present north aisle, which communicates with the nave by an arcade of six bays. A porch was added a little later on the south side. The west tower, of two stages only, was added in the fourteenth century. All the windows of the original church were replaced by wider ones in the fifteenth century, but some of them have been renewed in modern times.

When the church was restored, the old carved roofs and seats were removed ; but, fortunately, a few of the late fifteenth-century carved timbers were spared, and some of them were made into a font-cover, while some have been ingeniously made into a lectern, and one carved piece does duty as a support for the poor-box. The pulpit is also composed of late fifteenth-century panelling, taken from the backs of some of the old benches.

The scenery along the road to Grampound, with a picturesque stretch of water on one side and woods on the other, is delightful.

ST. CURY CHURCH.

THE church of St. Corantyn stands in the centre of a small knot of cottages, and the level of the turf in the churchyard is several feet above that of the surrounding road.

It consists of nave and chancel, with a tower at the western end, a north aisle, and a south transept which has belonged for generations to the Manor of Bochym and is called "The Bochym Aisle."

There is some doubt as to whether the church was originally cruciform or not. It clearly belongs to three periods, the sole remains of the earliest being the Norman doorway at the south entrance, of late eleventh-century date. The nave and chancel are of the fourteenth century, and the north aisle contains a window of good fifteenth-century character. The carved oak roof in this aisle, portions of which have been denuded of whitewash and plaster in the course of restoration, must have been beautiful in its original state.

The small remnants of carving that remain have been carefully preserved and restored, as far as possible, to their original positions.

In his "Churches of West Cornwall" Mr. Blight thus notices the interior of the church (p. 30):—

"The aisle, of XV century character, is connected with the nave by six four-centred arches; the piers are of the usual section; the capitals are ornamented with a simple and angular kind of foliage. The east window of this aisle is the largest in the building and has four lights with geometrical tracery; the soffit of the splay is filled with quatre-foil ornamentation."

Below this window the masonry retains traces of an altar-ledge; part, it may be, of a reredos let into the wall.

At the junction of the chancel and transept a remarkable hagioscope is formed by a large chamfer of the angle, the superstructure being supported by a detached shaft bearing arches resting on small responds of similar character. A like arrangement exists in other churches of the Lizard district, as at Landewednack and St. Mawgan. In the former of these, however, there is an arrangement of which no trace exists at St. Cury, viz. a block of stone of rude character projecting from the foundation of the wall into which it is built, used, doubtless, by those who came to the window to stand upon. Externally the wall has been thickened out into two rounded projections. On the inner side of one of them is a window which may have been used as a "low side window." Within, it is four feet seven inches above the floor, and its dimensions are one foot four inches high and nine inches wide.

The purposes of these lychnoscopes, low side windows, and all-comers apertures, as they have been variously called, were apparently manifold. According to some they were used for witnessing the Mass and receiving the Host, or for confession, or for the distribution of doles. More particularly, however, it is conjectured they were used by the solitarii, or lepers, who were not admitted to the interior of the church; and certainly they are found, as might be expected, most frequently in churches near which existed a Lazar-house in the middle ages.

In Cornwall many of the churches have low-side windows, and this is accounted for by the fact that there were numerous hospitals for lepers in the county, whose

inhabitants seem to have been much afflicted with the fearful disease. M. Michel, speaking of "The Cagots," a proscribed tribe in the Pyrenees, says:—

"In many places, as at Lucarré, in the arrondissement of Pau, and at Characq, in the Canton of Thèze (the department of the Pyrenees), where the Cagots were admitted to partake of the Holy Sacrament, they were still kept apart from other people, and the consecrated bread was reached to them at the end of a rod or cleft-stick,"

suggesting at once the method of communicating the lepers in Cornwall.

Carew has a quaint passage on the subject—

"Lazar-houses, the devotion of certain Cornish gentlemen's ancestors erected at Minhinet, by Liskerd, St. Thomas by Launceston, and St. Lawrence by Bodmyn, of which the last is well endowed and governed. Concerning the others, I have little to say, unless I should echo some of their complaints, that they are defrauded of their right. The much eating of fish, especially newly taken, and therein principally of the livers, is reckoned a great breeder of those contagious humours which turne into Leprosie, but whencesoever the cause proceedeth, dayly events minister often pittifull spectacles to the Cornish men's eyes, of people visited with this affliction; some being authors of their owne calamity by the forementioned diet, and some others succeeding therein to an haereditarius morbus of their ancestors, whom we will leave to the poorest comfort in miserie, a helplesse pittie" (Carew, p. 68).

Hals, quoted by Polwhele, writing of Bodmin, names the Lowres Hospital, *i.e.* a hospital of lepers (loure, lowie, or lower, is a "leper") which was founded by the piety and charity of the well-disposed people in the county in

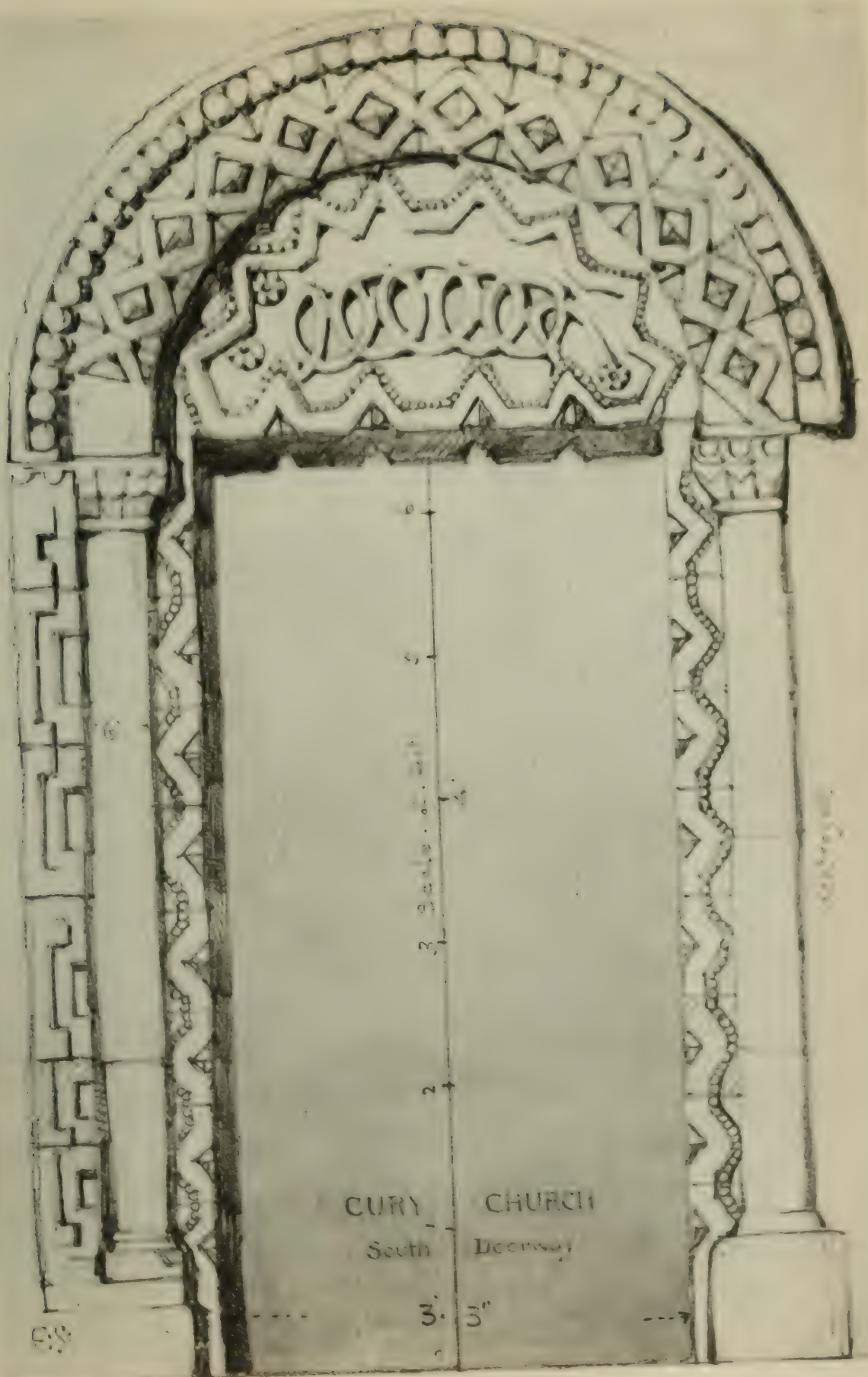


PLATE XXXIII. St. Cury. South Doorway.

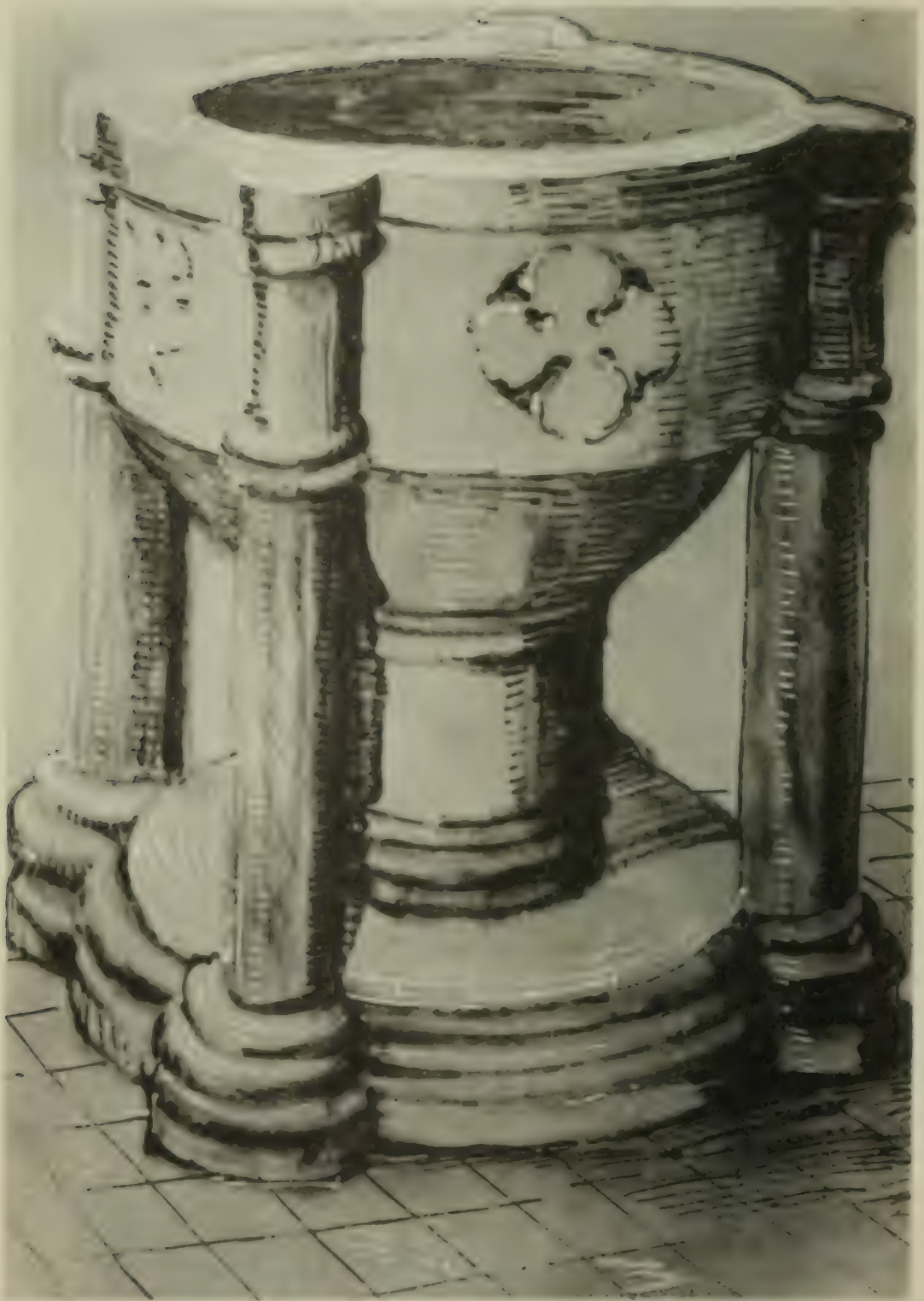


PLATE XXXIV. St. Cuthbert's Church, Northumbria. Font.

former ages for the relief, etc., of all such people as should be visited with that sickness called the elephantiasy, in latin, *lepra elephantiasis*, in English leprosy, in British lowresy.

From his account it would appear that, though common in Asia, the disease was first brought here by seamen and traders from Egypt about A.D. 1100. We know that in the following century, so wide-spread was the disease which had become hereditary or contagious, or both, that it was made the subject of legal enactments all over Europe, and was indeed the occasion of the establishment of the Crusaders of the military and religious order of St. Lazarus.

About this time, the far-famed hospital at Burton-Lazars in Leicestershire was established and endowed, chiefly through exertions of a gentleman named Mowbray, who was himself a leper ; and all the Lazar-houses in the kingdom were afterwards made subject to this one, and ultimately to the Hospital of St. John of Jerusalem in London.

During the restoration of 1873, about twenty mutilated heads, carved in alabaster, were discovered built up in the rood-stairway. They probably formed part of a reredos. At the restoration of Lostwithiel Church, portions of a panel representing the martyrdom of St. Bartholomew were found.

The Norman south doorway (Plate XXXIII) is protected by a modern porch, a clumsy erection, which does not pretend to fit the quaint but beautiful entrance, for the easternmost jamb is partly hidden by the new wall. The width of the doorway is three feet three inches, and the height to the tympanum is exactly double the width. The height of the tympanum is one foot seven inches,

and it will be observed that it is set two inches above the springing of the arch. There is an agreeable variety in the ornamentation here, as compared with what we find in most of the other doorways. The arrangement of the zigzag work along the margin of the tympanum indicates that the craftsman who conceived it was an artist. The bosses in the triangles formed by the zigzags are more like nail-heads than balls, such as will be seen in the hollow of the label-moulding.

The interlaced circles on the tympanum stand out in low relief, the section being flat on the surface of the circular lines, which vary in width between half and three-quarters of an inch.

The same zigzag enrichment is carried up the sides of the inner jambs of the doorway. The berry-work, which is continuous with the zigzag ornamentation, is decidedly effective.

The interlaced chevron, or zigzag work, in the outer ring of the archway is seldom met with in this county. The capitals are five and a half inches deep, and they differ, as usual, in design. The square chevron-pattern on the outer jamb reminds one of the doorway at South Petherwyn. The shafts are nearly detached, and are six inches in diameter. This doorway is fashioned out of a local stone.

The font (Plate XXXIV) is the only other remnant of the Norman Church. The bowl is circular, and it stands on five shafts, the middle shaft being stouter than the four outer ones, which are modern. The diameter of the bowl is two feet, the interior being eighteen inches across. The design of the font is frequently met with in the centre, south, and west of the county. The quatre-foils were evidently cut at a later period. The bowl is

cut out of soft granite, and unfortunately it has been re-tooled. The date is circa 1150.*

The west tower is beautifully toned by a close natural growth of lichen; it is of two stages, and is surmounted by battlements and pinnacles. A good deal of the fifteenth-century north aisle roof remains, but the roof over the nave and transept is modern. There are some good pieces of tracery left in the windows.

NOTE.—In the tower (c. 1200) at Ringshall, Suffolk, there are two narrow windows opposite each other. They are each about $4\frac{1}{2}$ feet above the ground-line, and are built in the north and south walls of the tower. As they are both built close up to the angles of the tower they were evidently used for look-out purposes. There is no such evidence in Cornish towers to show that they were used for purposes of refuge or security.

ST. DENYS CHURCH.

FROM the mutilated bowl of a Norman font, at the west end of the church, it may be fairly assumed that the Normans built a church here. There is nothing beyond this by which we can identify their work. It is known that a zealous incumbent, in the last century, remodelled the church after his own devices, with the idea of bringing it into line with the numerous non-conformist chapels that lay round about.

The old nave contained a south aisle. By removing the arcade, he brought the nave and aisle under one roof; and this is how we see it to-day.

The low fourteenth-century west tower is quaint and

* See Glossary, Type IV.

interesting. The circular turret on the north side is not original. The square foundation of the original turret may easily be traced.

There are no remains of the ancient woodwork.

EGLOSHAYLE CHURCH.

THE village of Egloshayle is united to the little town of Wadebridge by the picturesque bridge, comprising fourteen arches, which was erected in the fourteenth century. Tradition says that the tower of the church was built at the same time and by the generosity of the same benefactor. The river dividing the village from the opposite parish of St. Breoke is only navigable for ships as far as the bridge at high tides. Its course has been greatly narrowed by accumulation of sand and mud from the hills. When the tides are extraordinarily high the water covers the waste ground, between the road and the river, which has been formed by the wash of the water of many centuries, and the appearance of the country is entirely transformed by the great stretch of water which bears the appearance of a lake. If this charming natural effect could be made permanent by the construction of lock-gates south of the bridge, the thriving community of Egloshayle and Wadebridge would possess one of the chief natural attractions to be found in the county.

The church may be seen across the river as you approach the station at Wadebridge. Its lofty tower stands out amidst a back-ground of trees with hills beyond. Tradition says that the original builders

commenced their church on higher ground half a mile away to the north, but as fast as the walls were built they were pulled down during the night by an evil spirit. The same story is told about the erection of more than one church in the county. The probable interpretation of such local imaginings is, that there was an old chapel on the hill behind the church, which fell into disrepair after the Reformation, the stones being secretly taken away and utilized for other purposes. However, if there be any truth in the story, it must date from the early part of the twelfth century, for a church was erected by the Normans here. There is but little evidence to show the form of their building, except in the lower part of the north wall of the nave, and perhaps the foundations of the little north chapel by the side of the chancel (now choked up with an organ). To this may be added the east wall of the transept, which, however, was widened in the fifteenth century. There is no sign of any Norman window in the north wall of the nave, or indeed in any part of the church. The font (Plate XXXV), however, is a tangible proof of the existence of a Norman sanctuary; and, in addition to this, there is a fragment of the bowl of a Norman stoup built into the north wall of the sixteenth-century porch. The bowl of the font is square and ornamented with a series of pointed arches in shallow relief. It is supported by its original centre-shaft, but the more slender outer ones are modern. The design is frequently met with in the north-east of the county. The number of the arches on the sides of the bowl are unequal in nearly every case. The north wall of the nave was pierced, about A.D. 1300, to form a north entrance, the doorway being now utilized as a way into the vestry. The lower part

of this wall is about three and a half feet thick, but it batters back on the outside to a height of about three feet, where the thickness is reduced to two feet nine inches.

A south aisle of exceedingly fine proportions was added by the fifteenth-century builders. Their arcade consists of six arches, of which two are incorporated in the chancel. It was the intention of the same builders to construct a similar aisle on the north side, but only two arches and the beginning of another were built. It is probable that the granite arches on the north side superseded some arches of earlier date. The length of the south aisle is seventy-nine and a half feet. Together, the nave and chancel are of about the same length, the width being about sixteen feet. The nave is four feet wider, and the roofs are in both cases continuous from end to end. The west tower was erected about A.D. 1370, and the west entrance is of singular interest. The stone used for the doorway was brought from Padstow, and is known as Catacleuse stone. The mouldings are quite sharp, and the carved angels holding shields with the armorial bearings of a benefactor of the church are in excellent preservation. The roll-moulding in the south jamb of the doorway forms the elongated body of a serpent whose head forms a capital for the middle member of the arch-moulding. The tail is twisted and rests upon the stop or bottom of the jambs. On the opposite jamb the treatment is reversed. The tail is coiled up in order to form a capital or support for the member of the arch-moulding, while the head rests upon the stop. The symbolical meaning is clear. The font was usually placed inside the south entrance, as in this instance. At the solemn administration of baptism the

evil spirit or original sin in the infant was driven out by the Holy Spirit, and the evil one was usually depicted in flight towards the north or less sunny side of the sacred building.

The tower is built of a local stone and is exceedingly massive in its construction, the walls of the ground-stage being five and a half feet in thickness. Some interesting memorial slabs, cut in slate, stand against the walls of the tower. The local peculiarities in mediæval work are perhaps more characteristic of the scenery in Cornwall than in any other county; and the church of Egloshayle appears to the ordinary observer to be cast in the same mould as the great majority of Cornish churches. But careful observation and a knowledge of the range of Cornish art will reveal much that is original, especially in the south aisle of this church. It possesses all the mysterious but simple charm which was so well known to the old Cornish craftsmen, and it is delightful to find that the fine range of four-light windows, with well-moulded jambs within and without, has not been interfered with. The five-light east window is nine feet wide in the clear, and of unusually attractive proportions. The old cradle-ceiling, with its carved and moulded ribs and purlins, is divided into nineteen bays, which are subdivided into one hundred and fourteen panels. It was a favourite device of the old craftsmen to carve an angel at the foot of a rib or curved beam in the roof, and there still remain here twelve carved angels out of forty, the original number. The panels are at present ceiled with plaster.

There are no remains of the old roofs over the nave, chancel, or transept, nor are there any fragments left of the old screen or the carved benches; but the passage

through the arcade-wall still exists, although all vestiges of the rood-stairway have disappeared.

The ancient font (Plate XXXVI), now in the new church of St. Conan, three miles from the mother-church, is among the oldest in England. It was rescued from the rectory-garden at Lanteglos-by-Camelford by an antiquarian enthusiast, through whose instrumentality it was carefully re-erected in the daughter-church. It resembles Saxon workmanship rather than Norman, but it is far more Celtic in character than either.* In shape it calls to mind the font at Morwenstowe ; but in the St. Conan's example the surface is strewn with interlaced patterns, which, however, are much worn by rough usage and exposure. Both fonts are quite irregular in outline except at the top, and the stone used in both is similar in colour and texture. The ornamentation (Plate XXXVIA) is made more distinct in the drawing than it really is. The base is modern, including the bottom cable-moulding. The bowl is two feet across at the top, the inside diameter being twenty inches. The height of the old part, down to the new cable-moulding, is twenty-three inches, the total height including the new base being thirty-seven inches. The circumference at the widest part of the bowl is eighty inches. The circumference of the stem is fifty-one inches. The font has the appearance of leaning forwards like the prow of a ship, and the same feature may be noticed in the example at Morwenstowe. (*See Glossary.*)

About three miles from Egloshayle church, there are yet standing some interesting remains of the seat of the Peverell family. The buildings are now known as Park

* The cable-moulding is found on Roman lead coffins and in Saxon work.

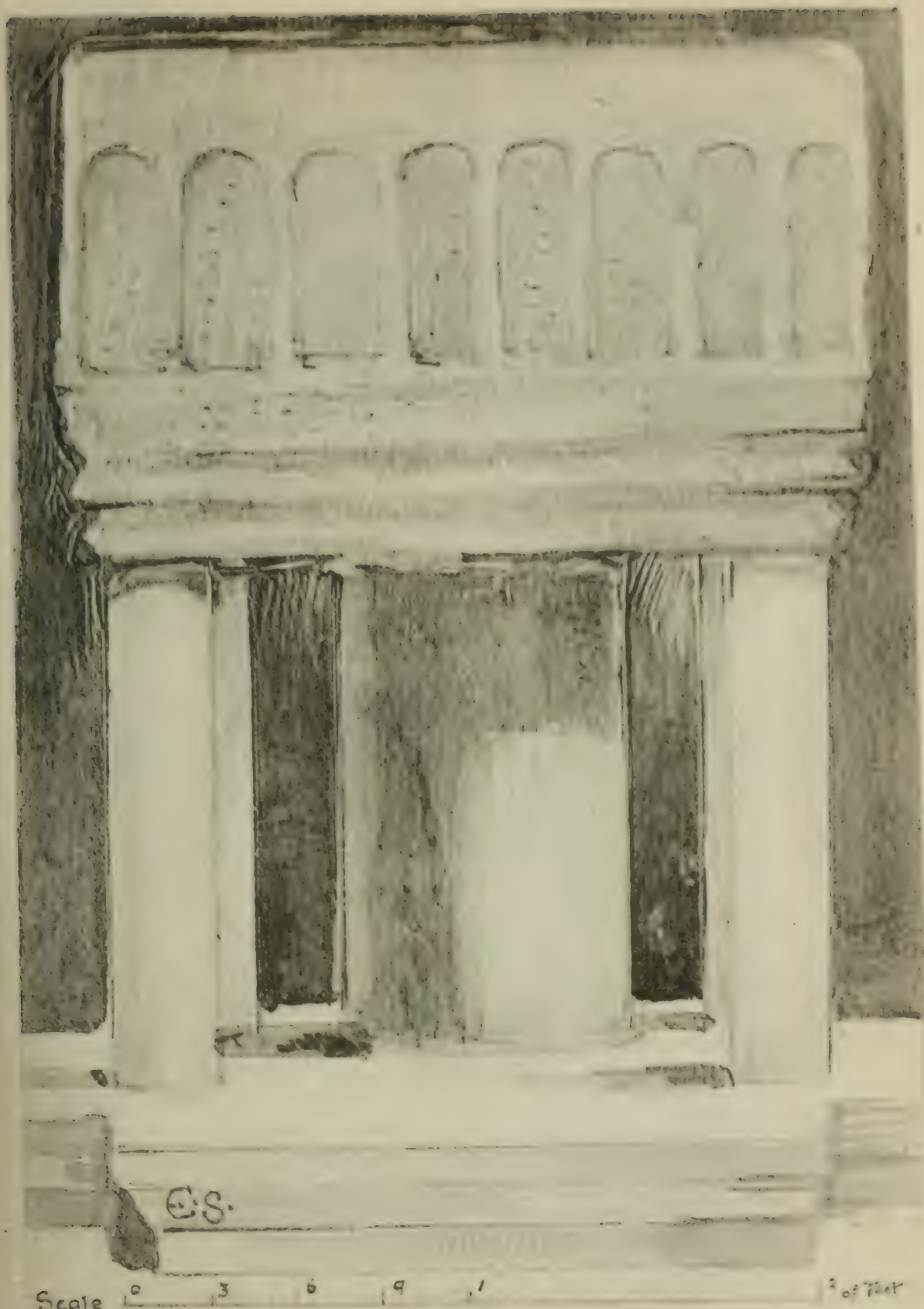


PLATE XXXV. Egloshayle. Font.

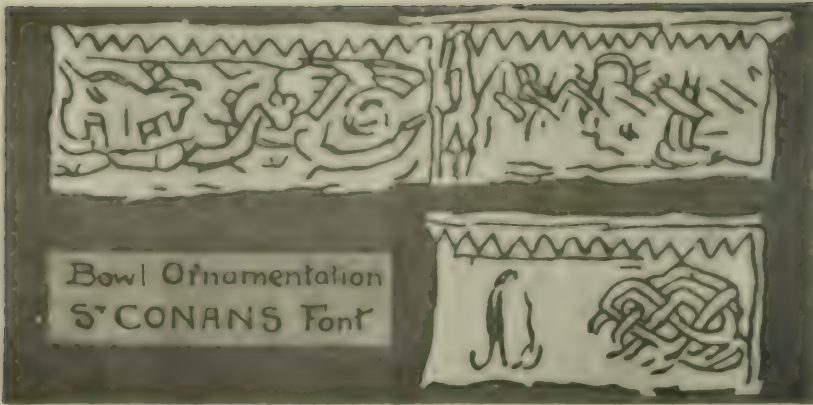


PLATE XXXVIA



PLATE XXXVI S'CONANS Font.

farm. The centre part of the house consists of a tower, the walls being three and a half feet thick above the plinth, each wall being of the same thickness, with a plinth to each.

The Peverells entertained Archbishop Courtenay here in 1384. His niece was the wife of Thomas Peverell, and to her belonged Pencarrow and other lands. The tower probably formed the gateway or entrance to the quadrangle, which was connected with the main building by curtain-walls, as at Lanhydrock. The chapel-bells, no doubt, were hung in the upper stage. Enough, even now, remains to show how important a place it was.

The remains of the chapel, about a hundred feet from the house, are used as a barn ; it lies east and west. The walls are two and a half feet thick above the plinth. The north and south walls retain their stone eaves-course. The east and west walls have been much interfered with. Bones were recently found on the west side of the house.

EGLOSKERRY CHURCH.

THIS church, dedicated to St. Petrock, is one of those buildings that have lost much of their old charm by a too thorough restoration. It was restored in 1879. There are, however, some valuable remains of Norman workmanship still preserved ; and from what is left it is not difficult to perceive that the Norman edifice must have been of considerable interest and importance.

The ground-plan of the Norman church was probably somewhat similar to that of the original Norman church

at Tintagel, which is standing to-day; and much of the north wall of the nave at Egloskerry is Norman work, whilst some of the chancel-walling may be included as belonging to that period.

The jambs of the arch (Plate XXXVII) opening into the north transept are Norman work, and apparently have not been rebuilt. The capitals, however, which are original, have been hacked into an octagonal shape.

The font is Norman. It is situated at the west end of the nave, and is made of Hicks Grey Mill stone. The diameter of the bowl is two feet three inches; the inside depth is seven inches. It is somewhat like the neighbouring font at Tremaine. The octagonal base and step are modern. The date is circa 1100.

The Norman piscina, one of the three still existing in the county, is in a good state of preservation. It stands in its original position against the south wall of the sanctuary. Each side of the bowl measures eight and a half inches, the depth being six and a half. The bowl narrows down from a square into a circular form above the neck-moulding, where the diameter is eight inches, the necking being one inch deep. The height of the shaft is fifteen and a half inches, each side being two and a half inches wide. The diameter of the semicircular base is one foot, and it is five and a quarter inches high (Plate XXXVIIA).

This piscina was discovered—built into the wall—at the restoration of the church in 1886. The square opening above the piscina is, of course, modern.

The church possesses two sculptured Norman tympana: one (Plate XXXIX), with an Agnus Dei upon it, was found during some alterations of the church in 1887, used as building material in the wall of the

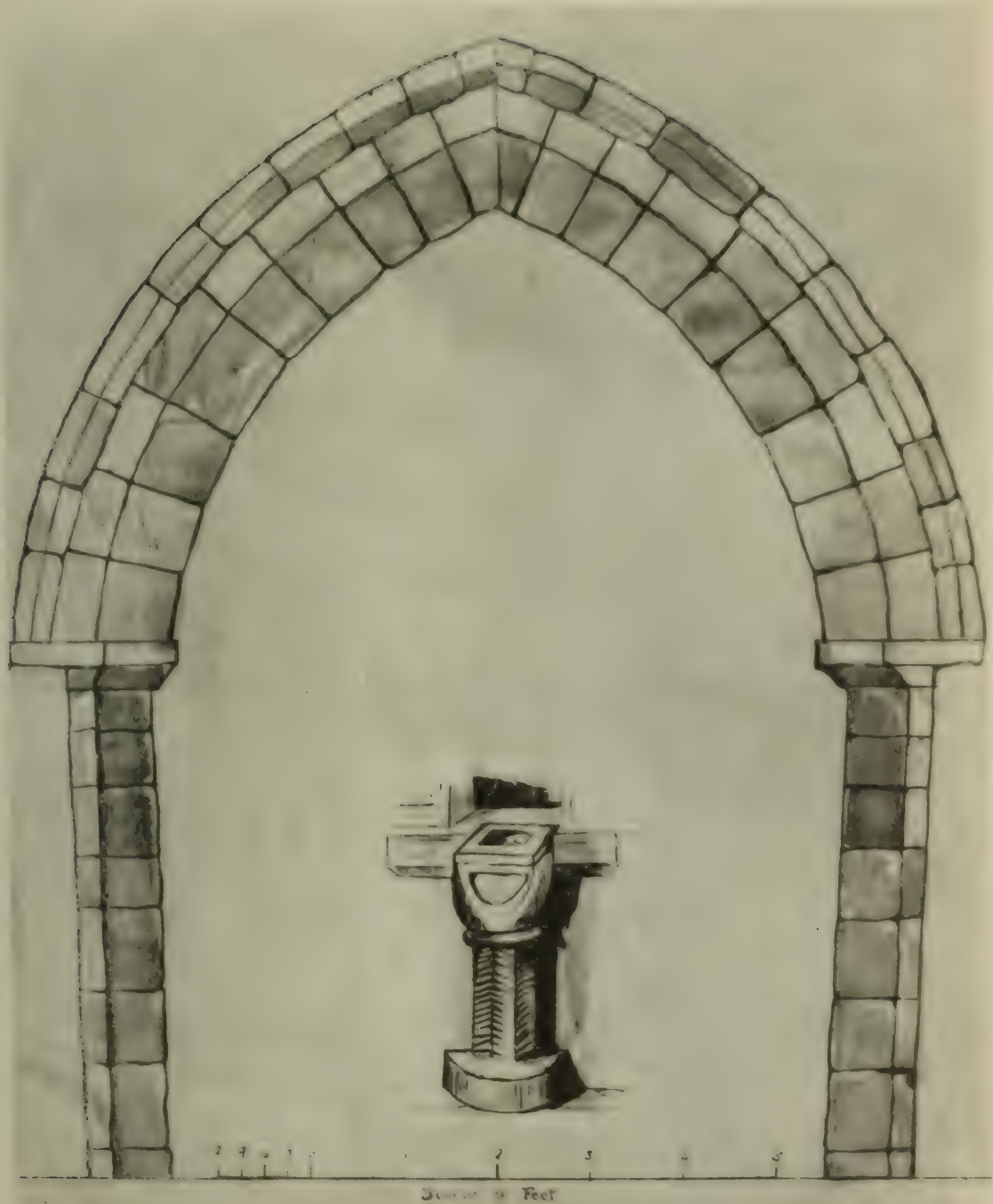


PLATE XXXVII Egloskerry.
N. Transept Arch,

PLATE XXXVIIA.
Piscina.

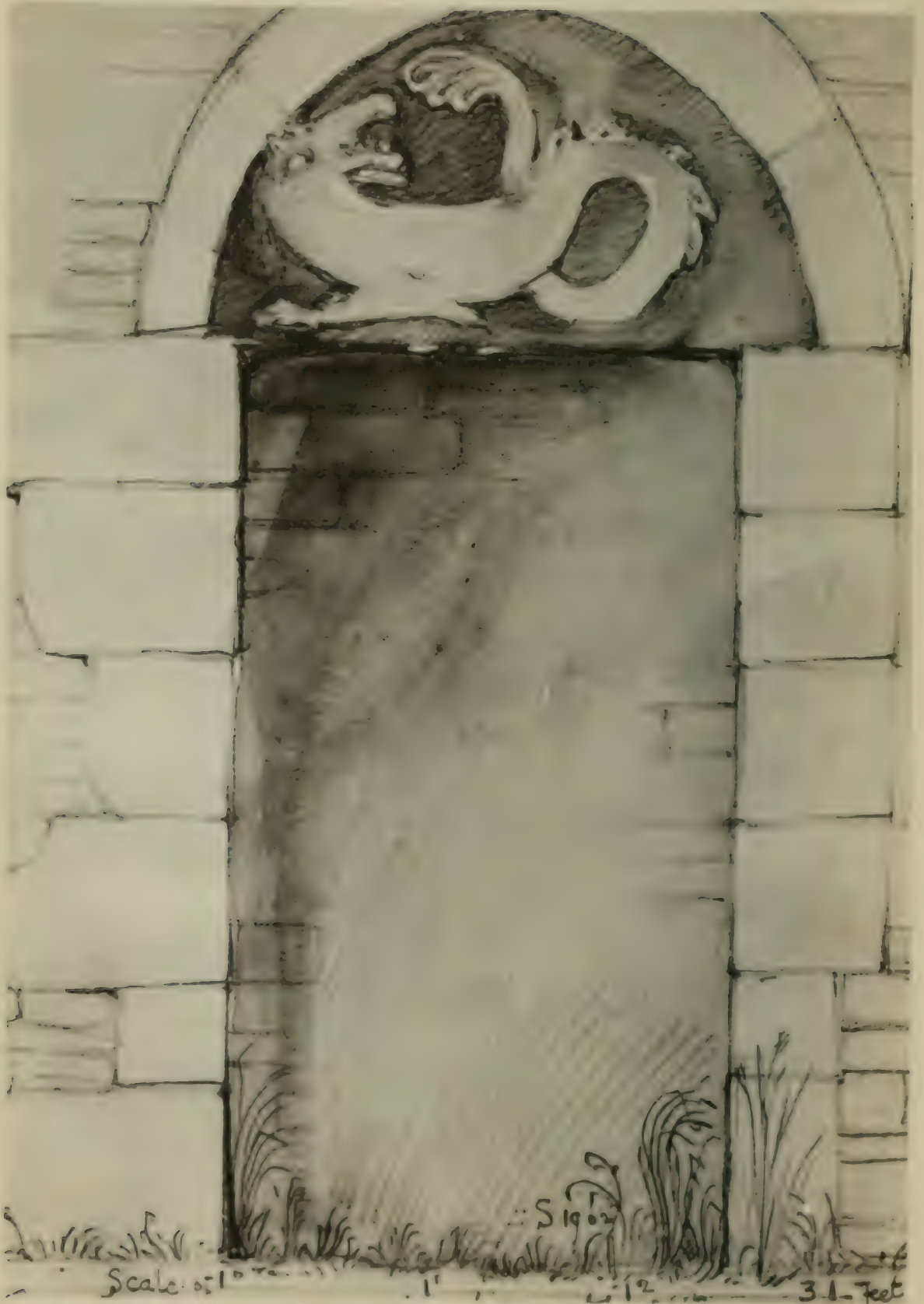


PLATE XXXVIII Egloskerry. North Doorway.



PLATE XXXIX Egloskerry. Tympanum over South Doorway

south aisle ; it is now placed above the Perpendicular south doorway ; and the other (Plate XXXVIII), with a dragon upon it, is still *in situ* over the north doorway, which is now blocked up.

ST. ENDELLION CHURCH.

THE parish-church is situated on high ground, six miles north-east of Wadebridge. It is one of the few ecclesiastical structures that have escaped, with the old roofs intact, from the hands of the restorer. These are all ceiled up. A few of the carved angels, that were almost universal adornments at the feet of the principal ribs, yet remain.

The church was re-constructed in the fifteenth century, when the imposing tower was erected.

It contains two interesting monuments, the more important being an altar-tomb at the east end of the south aisle, made of Catacleuse stone, and with niches deeply recessed. It is of fifteenth-century workmanship. The other memorial slab is dated 1532, and is decorated with a fine cross ; it has a Latin inscription.

The only remains of the Norman church consist of the font (Plate XL), which is of the simplest description. It was cut out of local sandstone, the bowl and shaft being circular, with an octagonal base. There is no step. The diameter of the bowl is only two feet two and a half inches on the outside, and one foot eight and a half inches inside ; the depth measures one foot four inches. It is lined with modern lead. It seems probable that originally the bowl was ornamented on

the outside, but if so, it has been re-tooled. The date is circa 1080-1100.

There is a charming old house called Tresunger in this parish, which is well worth a visit.

At Roscarrock Farm may be seen portions of the manor-house, which was formerly of large dimensions. The malt-house contains some good sixteenth-century windows, and there are a few others at the side of the present house, where there is a good doorway, now blocked up. Part of a battlemented wall is also in evidence.

The church of ST. KEW was transformed by the fifteenth-century builders, who left no apparent remnants of the Norman building.

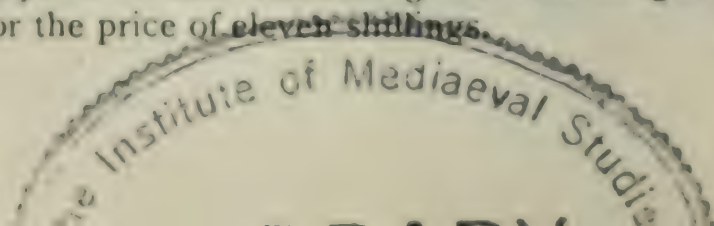
It stands on high ground, in a picturesque position. The nave and chancel are aisled on each side, with lofty granite arcades of five bays. The south porch is a little later than the arcade; but the inner Polyphant doorway is the work of late fourteenth-century builders, who also erected the well-constructed tower, with buttresses. The square turret is carried up above the battlements, which were added when the church was enlarged.

Only a small proportion of the original window-tracery is left, but the east window of the north chancel-aisle contains a splendid example of fifteenth-century painted glass, * illustrating scenes in the Passion. In the opposite window there are pieces of excellent old painted glass.

There are piscinae in the chancel and south chancel-aisle, and indications of a former stoup in the porch.

The roofs contain a small proportion of the old timbers,

* Tradition says that this valuable glass was bought from Bodmin church for the price of ~~eleven shillings~~.



but a fair amount of fifteenth-century carved bosses exist, and a large number of old carved angels, which (as we have said) were the customary symbolical ornaments at the feet of the principals in fifteenth and sixteenth-century roofs. Four late fifteenth-century dark oak bench-ends have been re-used, and one traceried panel of the old screen is inserted in the new one.

The font is of late fourteenth-century workmanship.

The pulpit is Jacobean; the south oak door being about a century later.

The best of the slate monuments are dated 1601 and 1602.

The rood-loft turret and the passage-way through both arcades are preserved.

There are substantial remains of the manor-houses of Trewarne and Pengenna, both in this parish. The delightful south front of the former has a central doorway, well moulded, with two large, finely proportioned four-light* transomed windows on either side. There are five three-light mullioned windows above. The old windows at the back have been blocked up. Inside the house the rooms are lofty, and there are several granite-arched doorways, with old oak panelled doors, and a large moulded granite fireplace in the dining-room. The date of the house is late sixteenth-century.

Pengenna is on a smaller scale, and a little later in date, but the front is interesting. The central doorway has two four-light windows on each side, and there are five three-light windows above. The left wing has been shortened and partly rebuilt, but there is more left of the

* The centre mullions are eleven inches, the small ones five and a half thick; the transoms six inches; the top lights are forty-eight inches by fifteen in width; the lower lights thirty-seven by fifteen.

other wing. The windows, although interfered with, can be traced. There are eleven old windows at the back of the house of various sizes. The little wrought-iron entrance gate was made about 1800.

ST. ENODER CHURCH.

ST. COLUMB Road is the best station for this church, which must be included amongst the larger churches in the county.

There is no sign of the Norman building that the writer was able to discover, save the font (Plate XLI), and this is one of the earlier Norman examples. It is circular, the diameter of the bowl being thirty and a half inches outside and twenty-two and a half inches inside. The inside depth is ten and a half inches, and there is no lead lining. The full height of the bowl is twenty-two and a half inches. The stem or circular shaft is ten and a half inches high, with a diameter of fourteen inches. The square base possesses the circular moulded seat for the stem, with foot-ornaments—it is about two feet square. A modern step has been added, the rest of the font being original. The upper part of the bowl is ornamented with basket-work about four and a half inches deep. It is carved in an irregular manner, the parts in relief being rounded in section (Plate XLIA). Two out of the four original heads remain. The smaller heads are prototypes of the larger ones which became the distinguishing feature of the Bodmin and St. Austell type of fonts, when the heads became capitals for minor shafts. The bowl is cut out of china-clay stone, the



PLATE XII. St. Enoder.
Font.

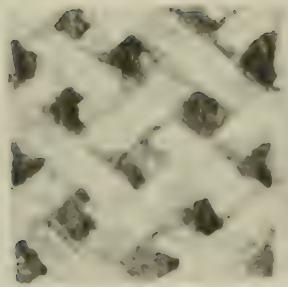


PLATE XIII. St. Enoder.
Font Ornamentation.

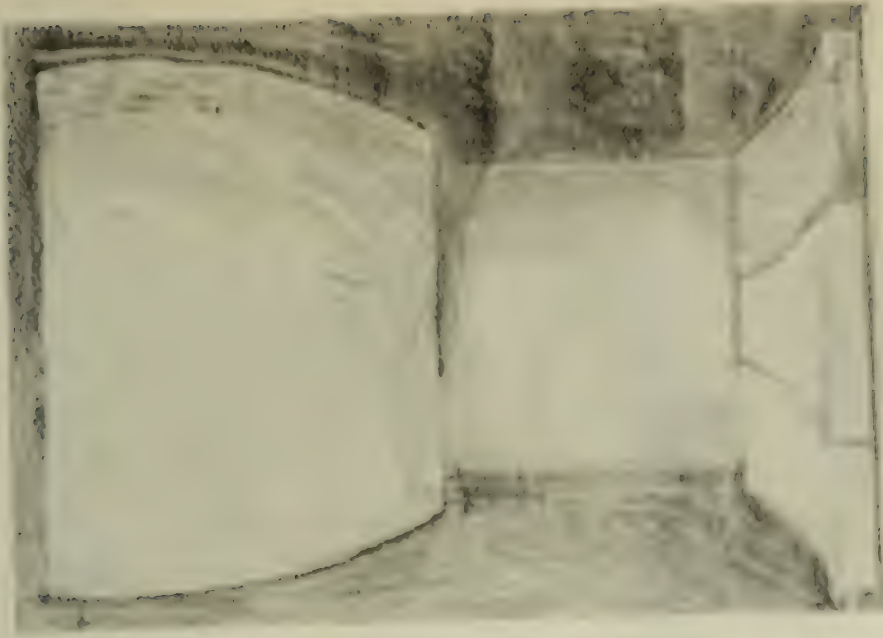
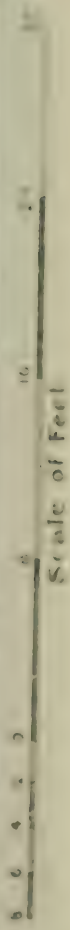
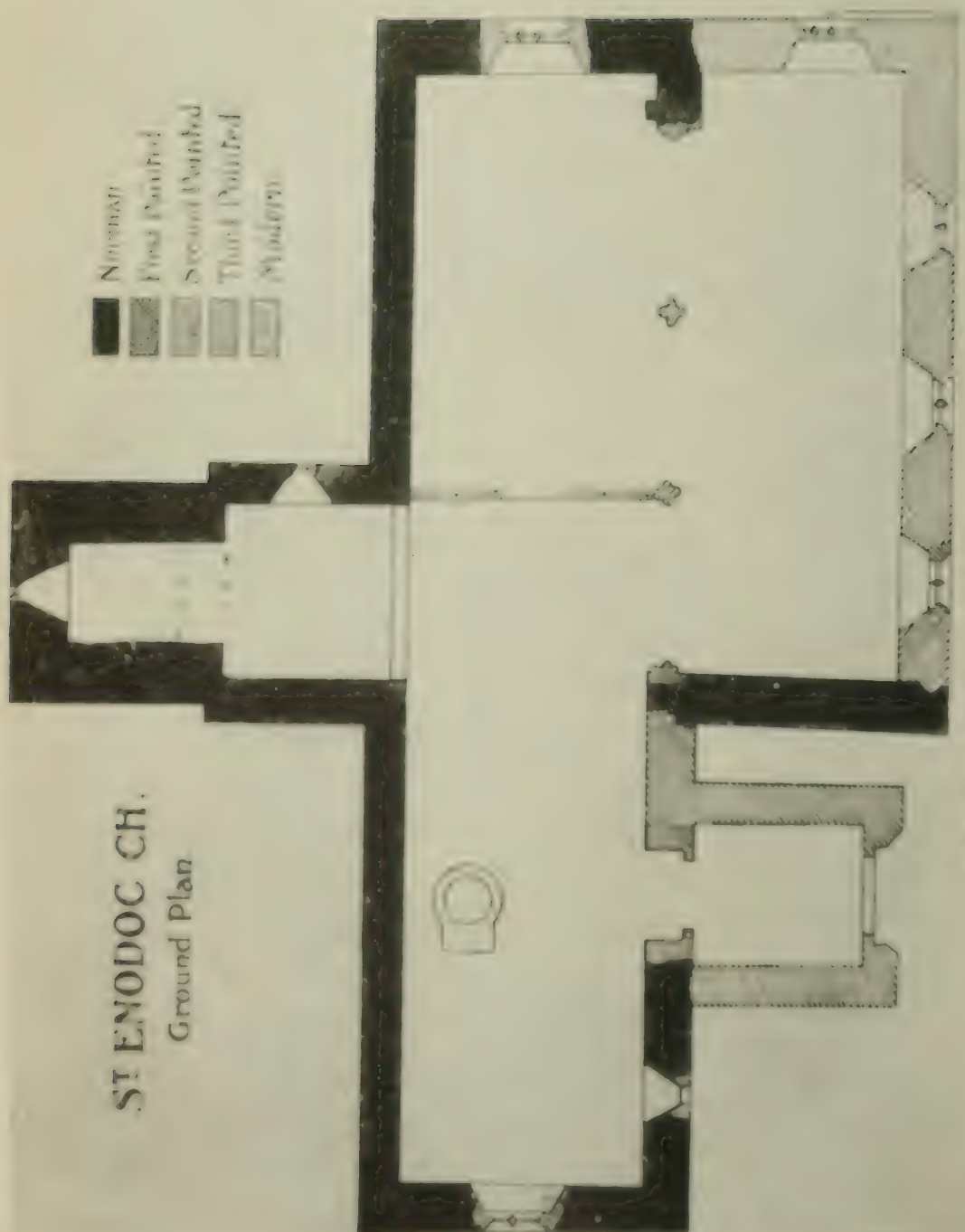


PLATE XL. St. Endellion.
Font.

ST ENODOC CH.
Ground Plan

- Niche
- ▨ First Painted
- ▧ Second Painted
- ▩ Third Painted
- Modern



basket-work being the best preserved of other similar ornamentations. The full height is three feet two inches.

The plan of the church consists of a nave with north and south aisles, each of which has its "chancel." There are four fifteenth-century arches on the north, while the opposite ones on the south are nearly a century earlier, calling to mind the work at St. Columb-Major. Both the north and south chancel-arcades are of fifteenth-century work, the arches on the north side being a few years later, which is obvious from the fact that the capitals on the south side are carved, whereas those on the opposite side are left in block. The windows in the aisles are interesting, although of a not uncommon type; the lines of the tracery being arranged in a more effective manner than usual. A north transept was added late in the fifteenth century, and a porch on the south side was erected at about the same time.

The western tower was probably coeval with the extension of the north aisle. It fell, however, in James II's time, and damaged the interesting south porch. It was rebuilt in 1686, when the old general design of three stages and diagonal buttresses was adhered to. The Jacobean detail, however, has its peculiar interest.

The north window of the north transept has no parallel in the county. The originality of the tracery, which is of lattice-like construction,* is the distinguishing feature. It seems to be of late fourteenth-century workmanship, re-used, no doubt, from the older church. The east window of the north chancel-aisle retains its

* The whole of the east window of Barsham Church, near Beccles, is filled with lattice-tracery from the apex to the sill-level.

old jambs with post-Reformation tracery. The three south chancel-aisle windows are modern ; originally they were square-headed.

The south porch is worthy of attention ; the entrance-arch is well moulded, with carved angels as capitals. The walls are buttressed, surmounted with pinnacles. The parvise-chamber is now blocked up. There is a fragment of an old stoup in the porch.

The church fortunately possesses its old roofs in the nave and aisles, which are unplastered. The ribs and purlins in the aisles are carved, those of the nave are moulded only. The carving of the aisle-roofs indicates the later date, circa 1480, or about fifty years subsequent to the execution of the nave-roof.

There are about twenty-three old carved bench-ends, ranging from late fifteenth-century to early sixteenth-century craftsmanship.

Four panels of the fifteenth-century chancel-screen do duty as panels in the present pulpit.

ST. ENODOC CHURCH.

ST. GWINEDOC chapel is in the parish of St. Minver, which is the only parish in the county that possesses two old chapels still in use. The other little sanctuary is St. Michael at Rock ; and both are equidistant from the mother-church, the distance being two and a half miles.

The chapel of St. Gwinedoc is, perhaps, the more interesting of the two. Its isolated position amongst the sand-hills tends to create in our hearts a warm sympathy

towards this desolate and nearly deserted sanctuary, which, according to report, was almost entirely buried in sand only forty years ago. The Reverend W. Hart Smith, who was Vicar of St. Minver at that time, took compassion on its pitiful condition and, with some difficulty, raised the necessary funds for its repair. It was well worthy of his zeal, for it is of very real interest to us.

The eaves of the chancel are only five feet from the ground on the north side of the church, where the sand has been sloped away from the building. The tower is Norman. The walls are comparatively slight for twelfth-century workmanship, and it is unlikely that it was intended to be surmounted by a spiral roof of anything like the height of the existing spire,* which may be attributed to the end of the thirteenth century.

However, the walls, which are but three feet two inches thick, are stout enough, for they are barely five feet apart inside the structure.

It will be seen from the ground-plan (Plate XLII) that the position of the tower is similar to that at Blisland, but it is on a smaller scale. The arch opening into the transept is original (Plate XLIII), and so are the arch and the internal splays of the north window. The external jambs and head were substituted for the old ones in the fifteenth century. The transept-walls are old, but the little window looking east is more recent. It may be fairly assumed that this was a tiny chapel, with a stone altar in front of the little window, like the one at Tintagel, or that which existed at Lesnewth before its demolition in 1863.

It will be seen by the annexed plan of the chapel

* There is a curious tradition which says that wherever a spire was built it marked the site of an ancient heathen burial ground.

that the north walls of both the chancel and the nave, which are two feet three inches thick, are indicated as having been built in the Norman period, and that these walls are not so thick, by six or nine inches, as twelfth-century walls usually are. The lower half of both walls I believe to be old, and Mr. Hart Smith assured me that they had not been rebuilt, so that I have no reason to doubt my conclusions, which were not hastily arrived at. It must also be taken into consideration that the building was erected for a chapel only. The walls of the tower are unmistakably original, and these are also thinner than the Norman masons usually made them. But time has proved (as I have said) that their thickness is sufficient for the size of the building.

From actual experience I have found that the walls of Norman parish-churches were generally about three feet in thickness, and that tower-walls were made from five to six feet, or nearly twice as thick. But naturally there would be exceptions in the case of smaller and less important buildings.

In adding the south aisle in the fifteenth century the builders utilized the west wall of what was at that time the south transept of the Norman chapel. The other portions of the original cruciform structure have been more or less repaired.

It will be noticed that there are but two windows that have any similarity to the narrow apertures which constituted the sole method of obtaining light. One in the tower still remains, and the other, which is in the south wall of the nave, has been widened and modernized. I was unable to trace any remains of original windows in the north wall.

The font (Plate XLIIIA) is made of local sandstone

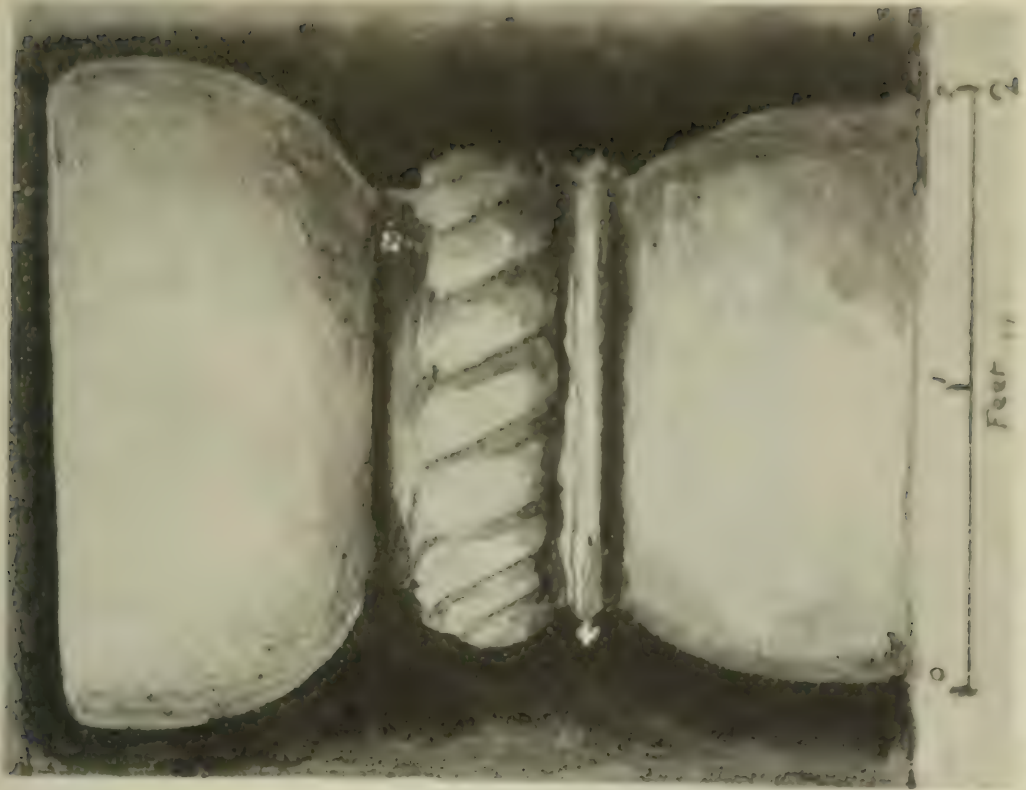


PLATE XLIIIA St. Enodoc. Font.

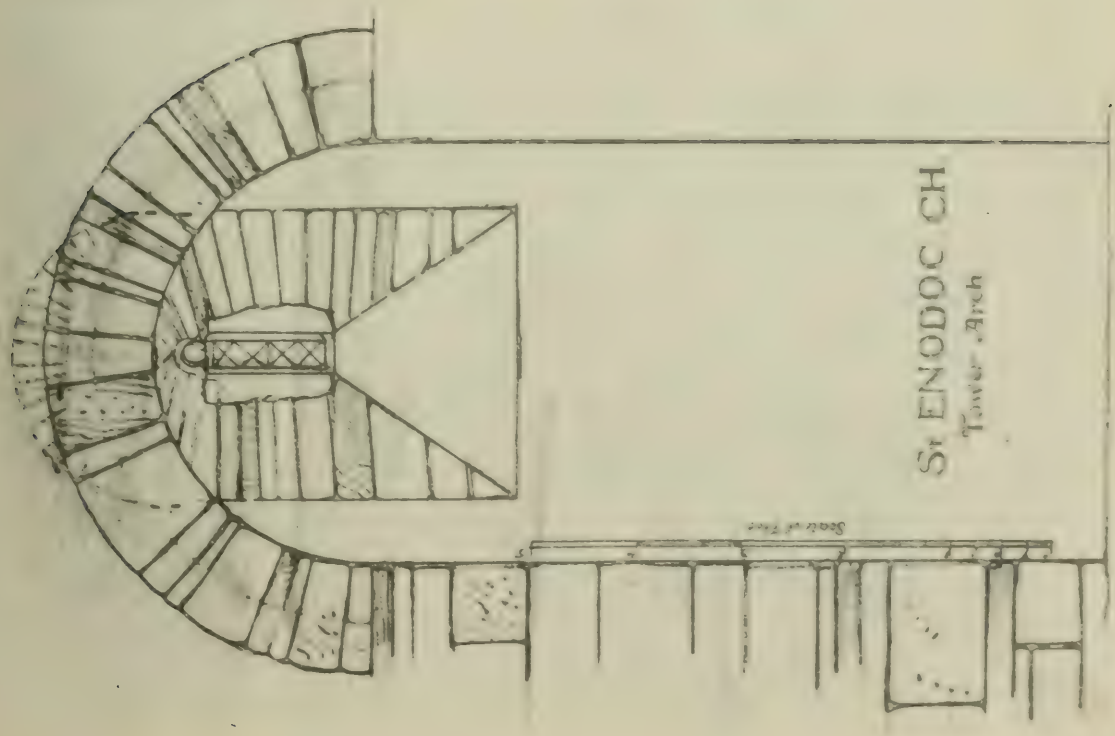


PLATE XLIII.



PLATE XLIVA St. Erme Font Ornamentation



PLATE XLIV St. Erme Font Ornamentation

and is much like the early Norman example at Rock ; * both were undoubtedly fashioned by the same craftsmen. The bowl and the base are old ; the step is modern. The date is circa 1080. (*See Glossary.*) There is a late Norman corbel-stone in the south wall of the sanctuary. The old roofs and seats are gone, but part of the late fifteenth-century rood-screen is *in situ*.

ST. ERME CHURCH.

THERE are no remains of the Norman building saving the font, which stands at the west end. It is of great value, for the ornamentation on the circular bowl is unlike any other in Cornwall. In character it is unmistakably Grecian, and the arrangement of the four conventionally treated lilies (Plate XLIV), growing, as it were, from the bead at the bottom of the bowl, has a very graceful effect. Each of the four bands of ornamentation varies in design. They are about seven inches wide ; and it will be seen from the illustration (Plate XLIVA) that the strips or upright bands of foliage are connected with the horizontal band of ornament which encircles the top of the bowl. The same method may be seen in a later and richer type of font, as at Bodmin, St. Austell, etc., of which the one before our notice is the prototype. The diameter of the bowl is thirty-three inches externally ; the inside diameter being twenty-three, and ten inches deep. The inside of the bowl is carried down nearly straight, like most Norman examples, the date being circa 1100. The

* In St. Michael-at-Rock parish, near a farmhouse called Port-hilly, are the remains of an ancient lime-kiln.

diameter of the stem is twelve inches, the height being thirteen inches. The granite * base is octagonal, about twelve inches high. The full height of the font is three feet ten and a half inches.

The church was almost entirely re-constructed during the early part of the last century. Previous to that mistaken renovation, it consisted of nave and chancel with the typical Cornish continuous cradle-roof running without a break from east to west, with an aisle on the south side communicating with the body of the church by means of a granite arcade of five bays. There was also a south transept, and a porch on the same side of the church.

The whole plan was re-arranged at the time above-mentioned, with the exception of the imposing and well-built west tower, which was fortunately allowed to remain undisturbed.

The nineteenth-century builders constructed a wider nave and chancel, with aisles on either side, only seven feet wide. The original fifteenth-century arcade was re-used, and a new arcade, copied from the old, was erected on the north side.

The south porch was removed altogether, and the doorway was subsequently erected as a garden-entrance on a neighbouring farm.

Two small transepts were built, the one on the north serving as a vestry.

The old method of roofing was, of course, swept away, and a roof of wide span was substituted, which embraced

* It appears to have belonged to another font, as the circular stem does not fit. The bowl and stem are of Pentuan stone, while the base is of granite and in two pieces. Possibly they are respond-bases belonging to respond-shafts.

the aisles as well as the nave. A four-centred ceiling was formed over the nave and chancel, and segmental ceilings for the aisles; the transept-ceilings being made to correspond with the nave.

Fortunately for St. Erme, the builders retained the greater part of the old carved ribs and purlins from the late fifteenth-century roofs, no doubt to save expense; and these they re-fixed in the present ceilings, so as to divide them into panels, which are naturally wider than the original ones were. They are all carved, showing unusual power and fertility in design.

The little aisle-ceilings are treated in the same way, and the effect is decidedly good.

All traces of the old carved wall-plates have gone; but a great many of the bosses remain. They present an unusual variety, with the sign of the cross* running through nearly every pattern; and they are valuable examples of old carving.

All the window-tracery has disappeared except that belonging to the east window; but the original moulded jambs were largely utilized for the re-constructed Church.

During the extensive repairs in 1908, we slightly re-arranged the panels of the roof and added new carved wall-plates, inserting new tracery in the windows. It is more interesting, I think, to make the best of what has existed for nearly a century, than to endeavour to rebuild it as it was before that time, a process which only means a further loss of traditional ecclesiastical architecture.

It may be of interest to note that prior to the repairs above mentioned the narrow aisles were choked throughout with pews; the centre of the nave being filled up in

* In some of the wider crosses the thirty pieces of silver are indicated.

the same manner: the passages being carried along the piers of the north and south arcades.

On the east wall of the north transept is a brass, dated 1594, in memory of Robert Trencreeke, his wife, and four children.

As the fine church at ST. PROBUS, with its magnificent tower, is only two miles away, it should certainly be visited, although there is no sign of a Norman church there. The present church was built during the fifteenth and early sixteenth centuries. The nave-aisles belong to the former, and the north chancel-aisle to the latter period.

The arcades are beautifully proportioned, and exhibit some of the best detail of which the county can boast.

But the chief interest in the building must be centred in the tower, which is without rival in Cornwall. It is one hundred and five feet six inches high to the top of the battlements, the angle pinnacles being eighteen feet high. It is entirely built of surface-“boulder” granite, and a large proportion of the wall-surfaces is covered with tracery-panelling, producing a beautiful effect. The bottom-stage rises from a double order of plinths, the lower having traceried panels below the moulding. Between the lower and upper plinth there is a course of carved cresting, the hollow of the plinth-moulding being enriched with carved pateræ. Immediately above the upper plinth the wall-spaces on the north and south sides are ornamented with three large niches, their canopies being elaborately carved. Such work as this, cut out of solid surface-granite, shows that the masons employed here were men of no ordinary capacity.

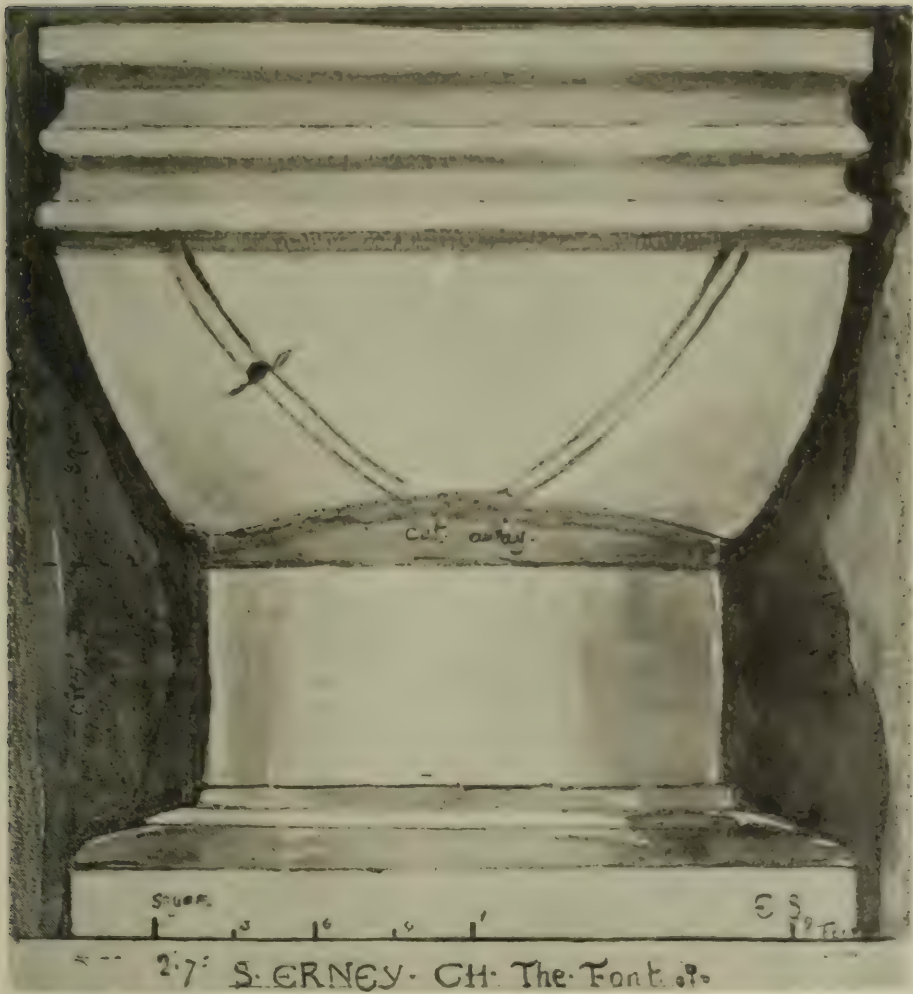


PLATE XLV.



PLATE XLVI St. Erth. Font.

Some carved panels may be seen built into the east wall of the chancel.

The manor-house of Golden (in Probus) contains a hiding-chamber constructed in the chimney-breast, wherein a certain Priest was concealed during Queen Elizabeth's reign.

Within a mile of St. Erme church is Treworgan, formerly a manor-house. It is now used as a farmhouse. The front contains seven square-headed mullioned windows with leaded panes. In the court-yard are some more mullioned windows. The "Columbarium" is a rectangular building, in a bad state of repair.

ST. ERNEY CHURCH.

THE parishes of Landrake and St. Erney are included as one benefice, the two churches being less than two miles apart.

The ponderous-looking font (Plate XLV), which stands in front of the tower, is an early example of Norman stonework, but there is no further evidence of the Norman church which was undoubtedly erected here. As the font is drawn to scale, like most of the illustrations, it is unnecessary to give its dimensions. The upper part of the bowl is square, the lower part being rounded off to suit the short, stout, circular stem, on which it rests. The circular part of the base is moulded, the bottom being square. Both bowl and base are of Purbeck stone. The cement additions at the corners of the base indicate a mistaken method of restoration. This is one of the earliest of Cornish fonts, circa 1080.

The church has a nave and chancel, and a north aisle with a graceful granite arcade of four bays.

The fourteenth-century west tower is supported by very massive modern buttresses. The arch and windows are early sixteenth-century insertions. It is a low, stumpy structure of only two stages.

Both north and south porches are modern. The early fourteenth-century tracery of the east window is a valuable example of its kind. The rest of the windows are the work of the fifteenth-century builders. The restoration was "too thorough," for nothing is left of the old roofs, benches, or screens.

The metal figure attached to a stone monumental cross in the churchyard is an excellent piece of modern work.

ST. EARTH CHURCH.

A STRIKING site seems to stimulate the imagination of those who build upon it; but St. Earth Church is surrounded by plain sylvan scenery. When it was built, the church faced what was then a considerable river. The old bridge, with its spurs up and down stream, still remains, but the bed of the stream has gradually silted up. The whole structure of the church, however simple its motive and limited the range of its effects, has a lesson to convey; however artless its aspect, it is full of art. Given an area seventy feet by fifty-five feet, and it would puzzle the modern architect to scheme a church upon it so full of design and imaginative effects as is produced here, in a simple parallelogram of those dimensions, divided by two rows

of arcades from east to west. What is also noteworthy here is the economical proportion of sectional area to surface covered, the result being a minimum of cubic contents. Art did this; art obtained the proportion of length by the subdivision of arcades of six bays. Art gained richness of effect out of the number of window-lights; and scientific appreciation of the strength of the granite employed in the moulded shafts of the arcades suggested their slight sectional area.

“The tower is of fourteenth-century date, and, in spite of its simplicity, is interesting. Like all Cornish towers built previous to the fifteenth century (Towednack, St. Madron, Sancreed, St. Levan, Zennor, Landewednack, St. Germoe, and the rest), this has no buttresses; but this differs from those in having sculptured lions at the angles of the parapets. How simple must be the range of the art when trifles like these are made a point of!”

The above remarks are from the pen of the late John Sedding, under whose direction this and the neighbouring church of Lelant were restored.

The only surviving remains of the Norman structure consist of the bowl of the font (Plate XLVI), which was discovered under the floor of the present church about the time of the restoration. It is fifteen and a half inches deep, and is fashioned out of a species of granite. The sub-structure is modern.

The remains of the old roofs are *in situ*, but a considerable portion had to be renewed, owing to the bad condition into which they had been allowed to fall.

The church is one mile from the railway station.

ST. EVAL CHURCH.

ON the wild and romantic coast of North Cornwall, between St. Merryn and St. Mawgan-in-Pyder, lies the little parish of St. Eval, far from the busy haunts of men. Like so many of our Cornish parishes, it derives its name from the Patron-Saint of the church, "St. Vvel," as he is called in our oldest register (Bishop Bronescombe's) as long ago as the 5th of July, 1260, and in the Taxation of Pope Nicholas the Fourth (A.D. 1288-1291). By 1536, when the "Valor Ecclesiasticus" was made, the name had been softened into "Evall," differing by a single letter only, and not at all in sound, from the form in use now. There have been many speculations as to who the Saint was. Hals—no great authority—conjectures that he was "St. Ewalld" or "Evalld," brother to St. Edmund, King of East Anglia. And there was a St. Ubalda, Bishop of Perugia, who died in 1160, and was canonized by Pope Celestine the Third in 1192.

We all know the interest which was aroused not long since, when the ever-shifting sand-hills of Perran-Zabuloe at last released from their long embrace the very shrine itself of the blessed Piran, buried for centuries from the eyes of men—the oldest church in Cornwall, perhaps in England. Here and there along the coast are found ruins of somewhat similar character, which may or may not belong to that early time. But few indeed are the traces of the work of even our Saxon fathers. Our churches still bear the names of the first missionaries in Cornwall; but all, with scarcely an exception, were rebuilt, or at least remodelled, by the zealous Churchmen of mediæval times.

The old Cornish church of the thirteenth or fourteenth century was as different a thing as can well be conceived from the type with which we are familiar now—the result of the great changes that were made in nearly every instance between the year 1400, or thereabouts, and the Reformation. In the fifteenth and sixteenth centuries it became the fashion to pull the transepts down, one or both, in order to make way for large aisles, frequently as wide as the nave itself, and extending from east to west. Hence the churches with long, parallel roofs, unbroken by any division between nave and chancel, which used to be described as churches of “three aisles” before people found out what the word “aisle” meant. In a great many instances only one such aisle was built, and then we find either the north or the south transept remaining still.

There are some curious instances of the actual commencement of a second aisle, suspended before the work was far advanced, which are very interesting because they show us exactly how the old builders set about this business. It was, of course, necessary to remove the north or south walls, as the case might be, and substitute arcades; and it is plain that the workmen delayed as long as possible throwing the church open. While the condemned transept was still standing, they commenced their arcade across its entrance, putting in two of the arches and their sustaining piers; and, as the width of the transept was never quite sufficient for this purpose, the quoins on both sides were cut down to make room for the two outer piers. When this had been done, if the work went on, the next step would be to build the new aisle itself, shoring up the nave roof where the arcade had to be

finished, and so reducing to a minimum the time during which the church would, of necessity, be exposed to the elements. A beginning of this sort, which went no further than the beginning, may still be seen across the north transept at St. Levan and the south transept at Zennor, and we have a very interesting example here at St. Eval. The transept was not wide enough for the cutting-down process to suffice for a pair of arches and their piers, so they cut right through into the open at the angle between the transept and chancel till the desired width was obtained, and then threw a sort of curtain-wall across the breach, diagonally, as a stop-gap for the time at any rate.

The church is in many other respects an interesting building. Its tower fell in the year 1700 and was rebuilt in 1727, the merchants of Bristol subscribing largely to the cost, because the safety of their ships was imperilled by the disappearance of a conspicuous, and, in those days, indispensable landmark. There are two porches, one on the north having been erected at the time that the tower was rebuilt. The south porch appears also to have been re-constructed at this period, the fifteenth-century jambs and arch being re-used from a previous porch.

There can be no doubt, I think, that the old Norman church held its ground in this remote and poor parish until some time in the thirteenth century, when it became necessary to rebuild it almost entirely. The builders probably spared the greater part of the nave, or, at any rate, the portion referred to below as still retaining one of the original windows, and they re-constructed the chancel and transepts; and this was probably done before 1257, or we might find St. Eval in the long but incomplete



PLATE XLVII St. Eyal. North West Window
Interior.

PLATE XLVIII St. Eyal. Font

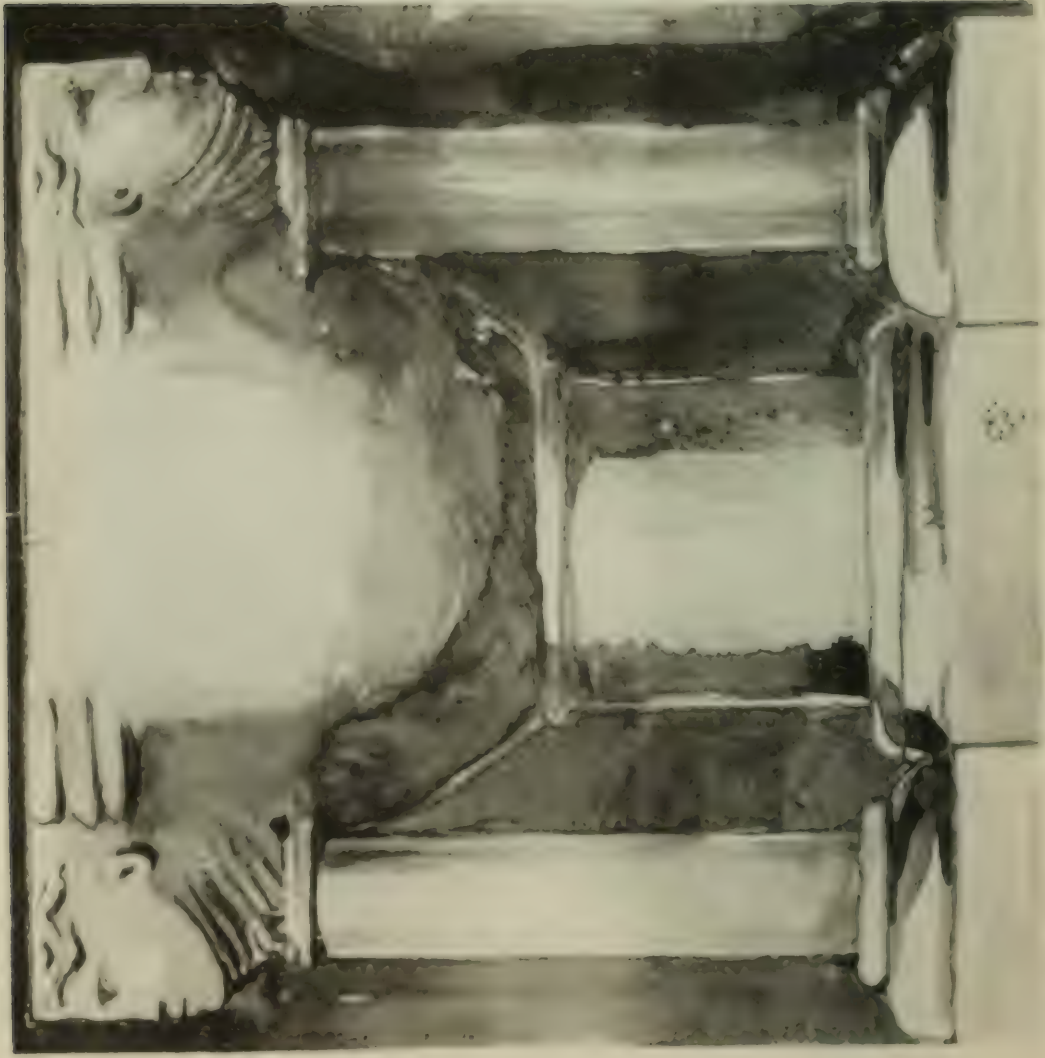


PLATE XLVIII St. Ewe. Font.



PLATE XLIX. St. Feock. Font.

series of dedications by Bishop Bronescombe recorded in his Register. The next change was made in Bishop Stapeldon's time, and by that prelate's order. His Register contains a full account of the matter. The Dean and Chapter of Exeter were the Rectors, and a dispute had arisen between them and Master Roger de Portquin, the Vicar, touching the repairs of the chancel, and its improvement, and the condition of the ornaments and books therein. The Bishop heard the case in his Consistory Court, and on the Thursday next after the Feast of St. Agatha the Virgin (*i.e.* the 10th of February, 1322-1323) he pronounced judgment and issued his Ordinance, which both parties there and then solemnly promised to obey. The "Rectors" were represented on the occasion by their Proctor, Nicholas de Durneforde; but Master Roger appeared in person, and the latter was ordered to lengthen the chancel (which must have been quite inadequate) by an additional six feet, and to put in new windows, one in the east gable and the others in the side walls; he was also to put all the books and ornaments in proper order, except such as the parishioners were bound to maintain. The Bishop gave him till Easter twelvemonths to complete the works. But, luckily for the poor man's pocket, he gave him something else. The church had been appropriated to the Dean and Chapter by the late Bishop, Thomas de Bytton, for the perpetual maintenance of his obit in the cathedral at Exeter, and it would seem that Bytton knew that the chancel was inconveniently short, and had left some money towards its improvement. Bishop Stapeldon directed the executors to pay to the Vicar £10 sterling—a handsome sum in those days—in two instalments, viz. ten marks down, and the remaining five marks when all the work had

been finished. Thenceforth the Vicars of St. Eval were to keep the chancel and its contents in good repair for ever. Thomas de Hentone, treasurer of the cathedral and one of the said executors, was present, and undertook to pay over the £10 in due course, and in the manner directed by the Bishop.

Now this is exceedingly interesting, for it gives us the exact date of the eastern six feet of the chancel, and proves that the walls west of the new work formed part of the thirteenth-century structure. At the time of the restoration under Mr. John Sedding, it was quite easy to trace the junction of the addition with the new work.

The plan of the existing church consists of a nave and chancel with north transept, the south aisle being divided from the nave and chancel by an arcade of seven bays, wrought out of granite from the adjacent moors. As previously mentioned, there is both a north and a south porch. The north wall of the nave between the tower and the transept forms part of the original Norman building, in which an original window (Plate XLVII) remains. The Norman north entrance is still in evidence, but the outer stonework has been supplanted by an early fifteenth-century archway. Besides these relics of the Norman building, a considerable portion of the existing tower-arch is made up of Norman masonry; but, as mentioned before, the tower was rebuilt early in the eighteenth century.

The present archway is, without doubt, higher than the original one; but the rude impost-mouldings and the "stops" at the termination of the chamfered jambs have been re-introduced.

In addition to these remains the simple font (Plate

XLVIII) must be added ; it is clearly the work of the same builders.

The circular bowl is only twenty-two inches in diameter on the outside ; it is eight inches deep. It rests on a plain circular stem about ten inches thick, which slightly widens at the base. A rough circular moulding divides the stem from the square base. It is original work, and now stands on a modern step, close to the south entrance. There is no lead lining to the bowl. The date is circa 1100. The north wall of the nave, which contains the window and doorway referred to above, is two feet ten inches thick. The window is ten inches wide, and its jambs are square in section. The height of the opening is twenty-three inches. That this is early Norman work is shown by the wide joints between the stones. The jambs are widely splayed on the inside in the way peculiar to the Norman designers : they are four feet three inches apart.

The north transept was rebuilt at the time of the restoration, about eighteen years ago, when the church was carefully handled. The old waggon-roofs still cover the nave and aisle, but the transept-roof is modern. It appears from the nail-holes in the ribs that the nave-timbers were ceiled. There is no evidence, however, that the roof over the aisle was similarly treated.

The armorial bearings of King Henry V are carved on some of the interesting fifteenth-century bench-ends, of which there are twenty-three in the church. The lower part of the richly carved original screen marks the entrance of the south chancel-aisle. The screen now dividing the nave and chancel was probably situated at the back of the chancel-stalls, and is therefore the lower portion of a parclose-screen.

The depressed arch in the arcade may have contained a founder's tomb. The passage through the wall above connected the lofts over the screens of the chancel and the chancel-aisle.

The church of ST. ERVAN is only two miles distant and is worthy of a visit. It may be classified as a thirteenth-century building of cruciform plan. The upper part of the tower, which was in a precarious condition, was taken down about twenty years ago. The walls of the church are unusually thick for this period. The carved corbels in the north transept probably supported statues, or perhaps formed part of a reredos. The south doorway is of fourteenth-century work, and there are some remains of fifteenth-century tracery in the windows. The font belongs to the same period as the walls of the church.

The church of ST. MERRYNN stands in an exposed position not far distant, but there are no remains of Norman work there excepting the lower portions of the north wall of the nave, the north transept, and the north wall of the chancel; which, however, were built late in that period. The church was restored, in a conservative manner, at about the same time as the neighbouring church of St. Eval. The squat west tower belongs to the original church, but it was finished off by the fifteenth-century builders, who also added the south aisle.

The font at St. Merryn was taken from the now ruined church of St. Constantine. It is a delightful example of fifteenth-century workmanship wrought out of the hard Catacleuse stone.

There are two well-carved corbels, probably taken from the tower of the same church, in the churchyard wall at the north entrance to St. Merryn church.

The memorial slab, with floriated cross and head above, has a Norman-French inscription (early thirteenth-century).

The manor-house at Harlyn is a late example of Georgian architecture. The two large front rooms have good plastered ceilings. The Catacleuse archway at the back of the house is early fifteenth-century work, probably taken from the ruins at St. Constantine.

The parish of St. Eval contains the far-famed Bedruthan Steps, and on the adjacent sea-coast are several remarkable caverns. Amongst the immense rocks is one supposed to resemble a lady wearing a crown, dressed in a full and flowing costume; it is fancifully said to be a likeness of Queen Elizabeth. In this parish there are also several tumuli, and an ancient British encampment called "Red Cliff Castle;" and in a secluded valley near Porthcothan is an ancient cave called the Fogou. Polwhele supposed that the natives resorted to this cave as a place of concealment for their smuggled goods, exposed as they were to incursions from Ireland. The entrance to the Fogou is about three feet high and four feet wide; but, within, it expands to eight feet in height and ten feet in width; it is fifty feet in length.

I am indebted to Prebendary Hingeston-Randolph for a considerable portion of this notice.

ST. EWE CHURCH.

IN many cases, where all traces of the Norman building have disappeared, the original font remains. In addition to the late Norman font in St. Ewe parish-church, we

are able to trace part of the original building as planned by the Normans. These remains consist of the square responds of the north transept, including the chamfered imposts, which, by-the-by, have no channel cut above the start of the chamfer, as we frequently find. The rough arch above has been re-built.

We may include also the lower part of the north wall of the nave and chancel as having been part of the original church. The north door was inserted in the fourteenth century ; and the windows, which are also old, were inserted a century later.

The font has been carefully repaired, but the bases have been re-set the wrong way (Plate XLVIII A).

The surface of the bowl is at present quite plain ; it is probable that the ornamentation has at some time been cut away.

As there are so many fonts of practically the same design, it is unnecessary to give the measurements in every case. The mouldings connecting the upper part of the heads, which are in a rather mutilated state, are seldom found in other examples. The date is circa 1140-1150.

The most interesting feature in the church is the south arcade, an addition made towards the end of the fourteenth century. The plan of each pier consists of a circular column, with four smaller shafts placed in the ordinary way. The capitals are carved quite differently from the great majority. Instead of the usual horizontal band of carving, each capital has conventional leaves placed vertically in the hollow of the moulding. The upper member of the capital is also ornamented.

Another object of interest may be seen in the north wall of the chancel, where a fifteenth-century altar slab,

with moulded edges, is doing duty as a credence-table. There are remains of three of the incised crosses on the top.

The delightful late fifteenth-century chancel-screen, which has been carefully repaired, is a valuable example of carved woodwork, especially in a church where so much has been swept away.

There is a west tower and spire, erected about the end of the fourteenth century.

The church is six miles from St. Austell.

At Levalsa, formerly a manor-house, the chapel is now used as a barn.

ST. FEOCK CHURCH.

AFTER a drive of five miles from Truro, a rudely built tower, without battlements or pinnacles, and covered by a conical roof of slate, is seen standing by itself by the roadside ; but the church is not in sight. On arriving near this isolated tower, you will see the church about forty yards below, at the foot of a steep bank. The tower appears to have been built in the thirteenth century, and it looks far older than the church, which is indeed the case, for the fifteenth-century arcades and a few bits of tracery represent all that is left of the original fabric. The church was practically re-built instead of being restored, so it must be taken for granted that its condition rendered repair impossible at the time.

The font (Plate XLIX) is of much interest ; it is cut out of Purbeck or Catacleuse stone, and is in good preservation. The form is very unusual in the county, and bears a distinct resemblance in outline to Italian

examples. It is circular throughout, the bowl having an external diameter of twenty-five and a half inches, with an outside depth of nine and a half inches. The stem measures only nine inches in diameter in the narrowest part, and widens to twelve and a half inches. The bottom of the stem rests on a base very similar to the one in Tremaine church, the diameter at the bottom being the same as the diameter of the bowl. The total height measures thirty-five inches. It rests on a modern octagonal footpace, and stands on the west side of the south entrance. The inside, which is lined with lead, is twenty-one inches in diameter. The decoration is beautifully cut, and is as sharp as on the day when it was wrought; it is evident that the same workman executed the bowl in Fowey parish-church.

There is no indication of any Norman masonry besides the font, which was executed about 1140-1150.

ST. KEA CHURCH.

THIS is a modern building containing a late Norman font (Plates L. A, B, C) (Type IV, *see* Glossary). The ornamentation on the sides of the bowl is varied, and not so well executed as usual. In shape, however, it is one of the best-proportioned examples. "Old Kea," the original parish-church, stood on the Truro river, remote from the population. It was taken down, with the exception of the tower, in 1802, a new and painfully ugly church (designed by Wyatt) having been built in a more central position; and the ancient font was transferred thereto. Becoming ruinous it was, in its turn, condemned, and a third and very handsome church, designed by



PLATE I. Kea. Font. South and East sides

Photograph obtained through J. C. Daubuz, Esq.



PLATE LA. East side.



PLATE LB. North side.



PLATE LC. West side.

KEA FONT.

Photographs obtained through J. C. Doobaz, Esq.

Mr. Fellowes Prynne, took its place (consecrated in 1896), the final resting-place of the Norman font. I am indebted to J. C. Daubuz, Esq., for the photographs from which the plates were made.

FORRABURY CHURCH.

THIS church, which stands on high ground, has been spoilt. The modern north aisle is a model of ugliness. The west tower has the original foundations below the lower plinth, but above that line it was re-built about 1760. The lower part of the south wall of the nave is original Norman work.

The circular font, of hard green-stone, is very much like the one at Minster, close by: the incised lines are modern, but probably record a previous ornamentation. The outside diameter of the bowl is twenty-three inches, the full height being thirty-one and a half inches, including the original circular step. The bowl and stem are of one stone.

The south porch is original. The doorways belonged, I think, to an earlier church, having been moulded by late fourteenth-century masons, and consequently re-used by the builders of the porch, late in the fifteenth century. The entire roof of the porch (circa 1500-1520) is of two large granite stones, including the coping.

There is nothing left of the old roofs or screens, but several bench-ends (some of doubtful date) have been worked into the altar, credence, and pulpit, the emblems on which are curious.

One of the oldest of Cornish crosses stands on the south side of the church.

What is left of the manor-house of Welltown is of

much interest. The granite doorway to the porch, with its room above, is intact. The four-light windows on the left are proportioned in an extraordinary way—the width of the well-moulded mullions, nine and a half inches, being nearly equal to the width of the light, eleven inches. There are five original windows in good order. Inside, the stone circular staircase is complete, and the two lower rooms have their old oak beams in the ceilings.

When Sir John Maclean visited the church in 1866, it consisted of chancel, eleven feet by thirteen feet three inches; nave, thirty-three feet by fourteen feet three inches; north chapel, fourteen feet three inches by ten feet seven inches; south chapel, eleven feet by seven feet eight inches; south porch and western tower. The chancel was lighted by a modern window of a very bad type (now placed in the tower), which had succeeded a lancet-window of three unequal lights. There was also a small lancet in the south side of the sanctuary. The nave had a north door and one modern window. The north chapel had a triple lancet in the east wall and a modern window at the north end. In the east wall were a trefoil-headed piscina, and a niche for the image of the Saint to whom the chapel was dedicated. This was at the angle of the window-splay. A singularly large hagioscope opened into the chancel, over which was another niche. The arches between the chapel and the nave were of early Norman, possibly ante-Norman, work, resting on plain abaci supported by responds. The south chapel was much smaller than that on the north. In the east wall was a lancet built up, and at the south end a third-pointed three-light window. The chancel was separated from the nave by a carved oak screen of third-pointed work.

FOWEY CHURCH.

THE building is dedicated to St. Finbar. The quaint old town still retains much of its past interest in its narrow and irregular streets, intersected by abrupt turnings leading on one side to the river, and on the other to narrower and more intricate alleys. There are enough sixteenth and seventeenth-century houses left to indicate what a picturesque place the ancient town of Fowey was. While the visitor, fresh from modern towns, is gazing leisurely at the strange medley of new and old dwellings, or, it may be, enjoying a side-long view of some old overhanging gables, with their projecting windows, he is compelled to retreat with haste into a doorway to avoid being run over by the "bus" or a passing van, as space is too limited to allow room for a pavement. As you approach the church, the crooked street widens a little, and some delightful old timber fronts are seen to advantage. The antiquary or architect whose memory is stored with Cornish churches that he has seen or heard of, will be impressed with the breadth and power of design which has been bestowed upon the noble structure before him; and the site, which rises from east to west, was skilfully chosen by Cornish craftsmen who were no ordinary men.

The south porch is entered from east or west, by open archways boldly moulded, with twisted shafts which are continued into the arches. And the south wall is not pierced by the usual archway, owing to the nature of the site.

The font-shaped stoup, which should be noted in the south-east corner, has lost its original bowl, which has

been replaced by a solid stone with a flat top. The well-cut groined ceiling, with a circular carved boss in the centre, supports the floor of a parvise-chamber, which is lighted by mullioned windows overlooking the town.

Passing through the western archway before entering the church, you stand under the shadow of perhaps the grandest tower in the county. Its great height is continued upwards by finely proportioned pinnacles, the upward lines of which are carried down, even to the ground by massive buttresses. The great wall-surfaces are enriched by traceried windows and niches.

There are, according to Cornish enthusiasts, not only one, but several "highest" towers in the county; and Fowey possesses one of them. As a matter of fact, I believe Probus is a few feet higher than Fowey. Returning southward the church is entered by a late fifteenth-century doorway with a niche above it. The unusual height of the nave and chancel-roofs, which run in a continuous line from east to west, is a surprise; for Cornish churches are, taken as a whole, rather wanting in height. But there is nothing usual or commonplace about the church of St. Finbar; arcades, walls, windows, and mouldings being all on a big scale here; and the walls and floors are strewn with old and costly monuments.

What a splendid sanctuary indeed must this have formerly been when the great rood-screen dividing the three chancels from the nave and aisles, extended the full width of the church, and when the chancel contained its beautiful carved stalls with their parclose-screens behind, enhanced by the warm glow of the rich colouring of old painted glass! These are all gone, but the edifice itself remains fairly intact. The nave

and chancel open into the aisles by five early fourteenth-century arches, double-chamfered, and springing from massive octagonal piers without capitals.

The piers are two feet ten inches across. There are four clerestory windows on the north side, and five on the south, and they are irregularly placed, not over the arches, as usual, but over the piers; by this method a few feet of walling are saved, and a better effect produced except when the wall-spaces over the piers are decorated with paintings or otherwise enriched. The only fragment of a Norman clerestory in Cornwall is to be found at St. Germans.

The fifteenth-century cradle-roof, consisting of twenty bays, runs in an unbroken line from the tower to the east wall. Each principal rib springs from a carved angel, and the ribs are divided up into panels by horizontal beams or purlins, with carved bosses at their intersections. In addition to the usual single purlin, there are two other purlins, each about eighteen inches away from the centre one, which form narrow oblong panels at the apex of the ceiling. The effect is pleasing, and an appearance of strength is added to what is certainly the most effective mediæval ceiling in the county. The tower-arch rises as high as the roof will permit, and it is a grandly moulded arch, no less than six feet in thickness.

The north aisle is narrower than the south aisle, and its roof is a modern lean-to roof of pitch-pine. But the flat ceiling of the south aisle, divided into panels by stout beams, is old. I think, however, that it is not in its original condition.

We must leave further description of this imposing sanctuary and return to the study of Norman architecture.

Of this there is none, save the font (Plate LI) which resembles that of St. Feock or Ladock. It is circular, and is cut out of Catacleuse, a dark elvan stone; the bowl is covered with ornamentation with the exception of the side towards the north, which is left plain. The geometrical lines of decoration which encircle the upper part are often met with. The principal ornamentation of five and seven leaves (Plate LII) radiates upwards, and, like the example found in the fonts mentioned above, each pattern is set in a circular panel. There can be little doubt that this ornament was directly derived from the modified Roman treatment of a familiar Greek form of decoration. The shaft or stem is old, but there are traces of simple carving towards the top. The base is a modern copy of an old one. The square step on which the font rests is modern; the original square base now doing duty as a step in the porch; its sides being sculptured with, amongst other subjects, Jonah and the whale. The total height is thirty-seven inches, the outer diameter of the bowl being thirty inches; within, it is twenty-one inches across and ten inches deep. The inside is lined with lead. The date of this font is circa 1150.

NOTE.—Fawe (Taxacion of Pope Nicholas IV (end of thirteenth century), Episcopal Registers of Exeter, vol. i); Sancti Barriani 1235, Mon. Dioc. Exon. p. 37); Sancti Fymbriani de Fawe (1281, *ibid.* p. 43); Fawy (Inquisicio nonarum of 1340); July 3, 1336, this Church “de novo constructa” was dedicated “in honore Beati Nicholai, Episcopi et Confessoris.” St. Finbar, however, still holds his own.

The opportunity should not be lost of seeing “Place,” the seat of C. E. Treffry, Esq., situated on the north side of the church, on higher ground. Although there is but

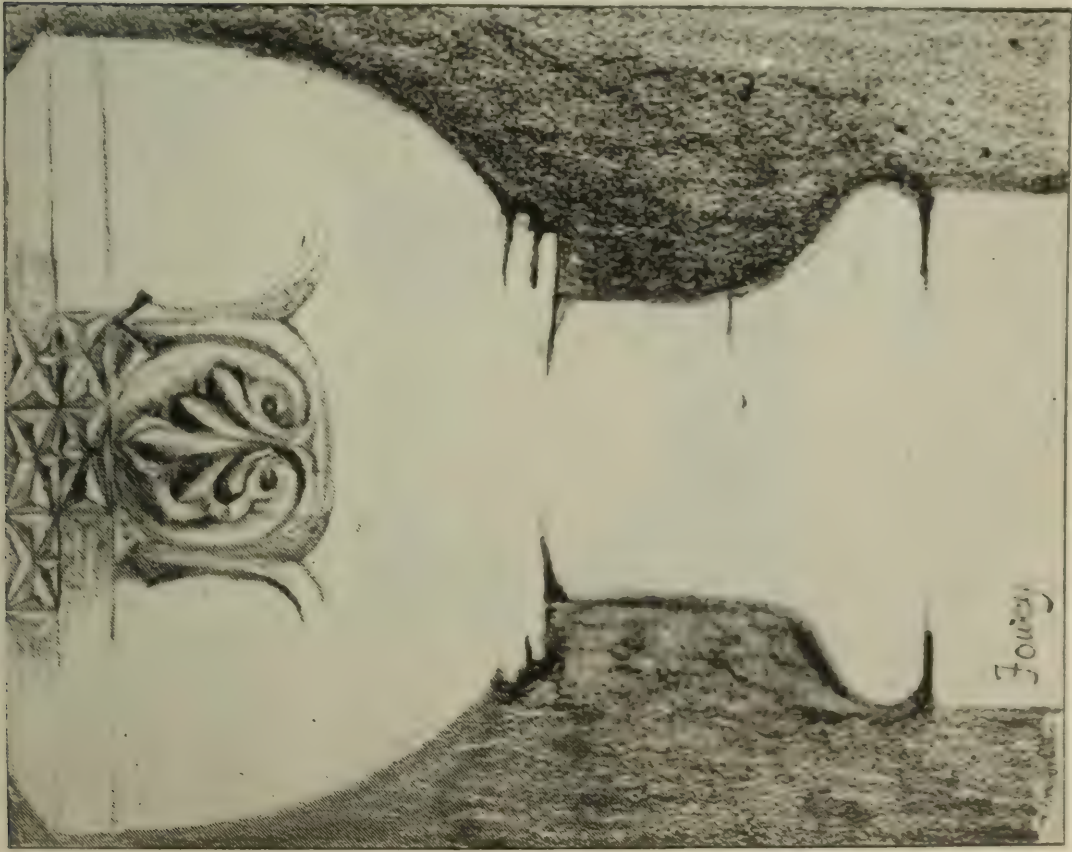


PLATE LL. Fowey. Font.



PLATE LII. Fowey. Font. Ornamental.

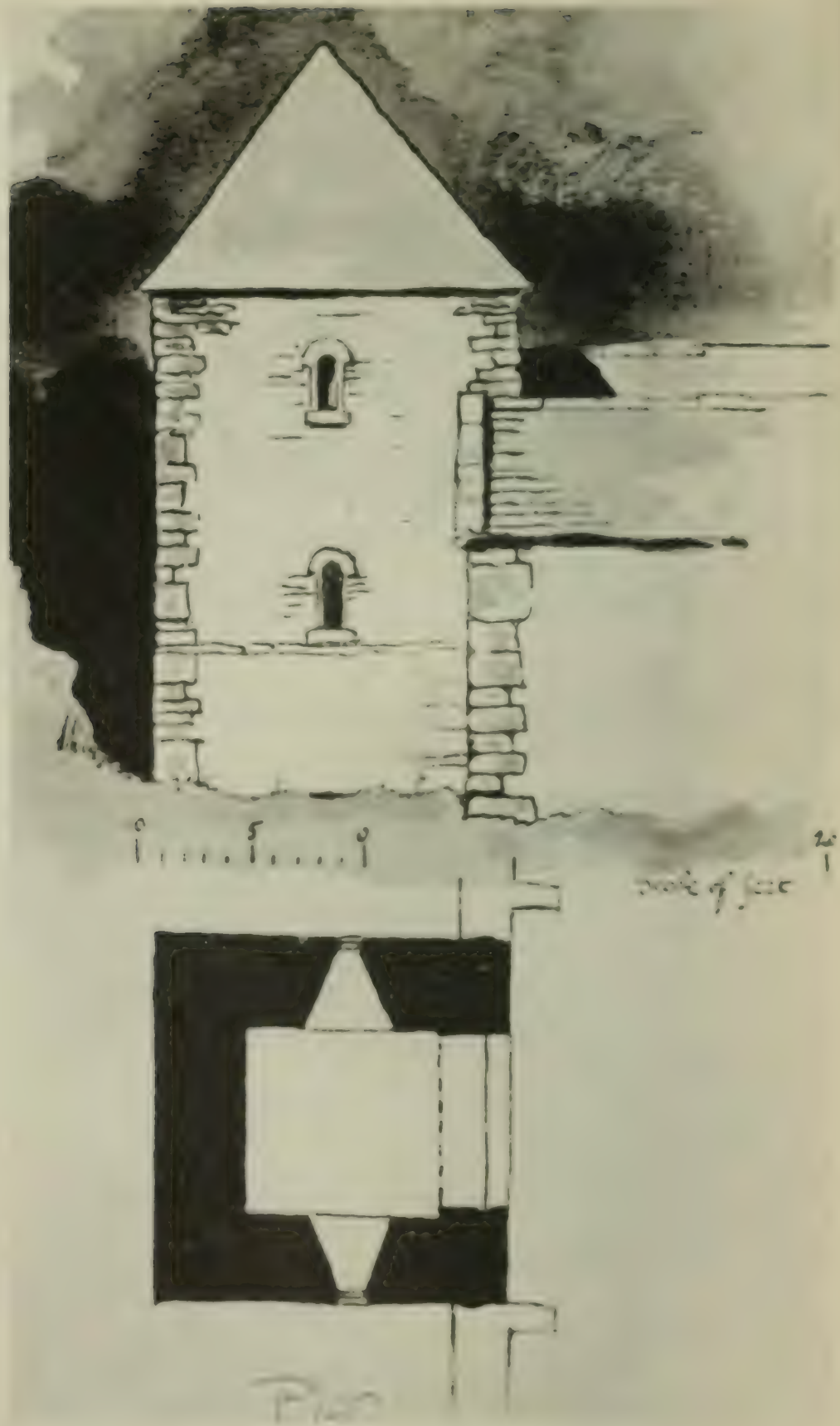


PLATE LIII. St. Gennys. The Tower.

little left of what was formerly a mediæval building of great interest, there are some valuable mid-fifteenth century remains *in situ*, consisting of the entrance-porch, which contains later plaster-work and armorial panels. In the courtyard is a large and beautifully executed oriel window of mid-fifteenth-century workmanship. A fine panelled wood ceiling, probably executed about the same time, is well preserved in one of the large ground-floor rooms. The mantelpiece and plaster ceiling in an adjoining room are rare examples of the carvers' and plasterers' art in the time of William and Mary. The panelling in this room (the writer was informed by the owner) was made from wood taken from the ship which conveyed Napoleon I to St. Helena. There are two staircases of considerable interest. No relics of the fine Norman building which is known to have stood here remain.

ST. BLAZEY CHURCH.

THERE appears to be nothing earlier than fifteenth-century work here.

Before the extensive repairing in 1893, we found the entire west end choked up with a gallery. The old nave-roof had gone altogether; but both the fifteenth-century aisle-roofs remained, and these were carefully repaired and strengthened.

Both arcades are of fifteenth-century work.

The west end of the north aisle was lengthened early in the last century, cutting off the "right of way" through the north and south arches of the tower.

The masterly manner in which the four granite arches are constructed is strikingly good.

Most of the old window-tracery remains.

The church is about a mile from the G.W.R. station.

GOLANT CHURCH.

THE church of St. Sampson, Golant, contains no trace of Norman workmanship. It is one of the ordinary rectangular buildings, aisled on both sides, with small arcades beautifully proportioned.

The holy well is situated on the south side, almost touching the south wall, and probably marking the site of the old baptismal ground, which was probably used long before a stone of the church was built.

The most interesting feature of the church is the beautiful carved roofs, which are original throughout. The inscription on the wall-plate of the north aisle commemorates benefactions to the church. Unfortunately it is much worn with age and decay; and, moreover, owing to former repairs, which necessitated taking part of it down, the inscription does not run correctly, owing to some of the plates having been replaced in wrong positions.

The roofs and carved bench-ends are coeval, having been made late in the fifteenth and early in the following century. There is nothing to show that a church existed here earlier than the end of the fourteenth century.

ST. GENNYS CHURCH.

THE surviving remains of the Norman church consist of the west tower, which is of two stages, and the bowl of the font. In addition we may include the north and

south walls of the chancel. Towers of such antiquity are rare in the western peninsula, and especially in the Cornish extremity. It is probable that a third or upper stage was intended, and it may even have been built, and wrecked by the violence of the gales, for St. Gennys lies on the north coast.

The tower (Plate LIII) is now covered by a modern roof of slate, and the height measures only twenty-four feet five inches from the wall-plate level of the roof to the floor. There are two small round-headed windows in both stages, two in the north, and two in the south walls, while the west wall is not pierced by any window or doorway, for the tower is built into the side of a hill.

The walls of the lower stage are a few inches over four feet in thickness, and the upper walls are only two feet six inches thick. The external stone quoins average about seven inches in height, and the stone resembles that which the Normans used in building Tintagel church. The string-courses are only three inches deep, and there is a three-inch set-off above. The lower window, facing south, is eight inches wide, and nineteen inches from the sill to the spring-line of the circular head, which is cut out of one stone. The north window is a little larger, being nine inches wide and two feet high from sill to spring. Both windows are deeply splayed and are very similar to those at Tintagel and the one at St. Breward. Both the upper windows are much mutilated. The tower-arch (Plate LIV) is pointed; the stones have been re-tooled, but there has been no rebuilding; and, moreover, the original impost-mouldings are *in situ*. The thrust of the arch has caused a crack on the outside of the south wall, and consequently

the south respond is out of the perpendicular. The bowl of the font (Plate LV) closely resembles those at St. Tudy, Poundstock, St. Cleer, and Egloshayle. It is composed of Tintagel greenstone, and is in fair order. The shafts, base, and steps are modern. The north, south, and east sides of the bowl have six arches in very shallow relief, about three-sixteenths of an inch, but the western side contains an additional arch. The bowl is eight inches deep and is lined with new lead. The font stands on the left of the south doorway. The date is circa 1170.

There are few churches more charmingly situated than St. Gennys, with some of the grandest of wild scenery in its close vicinity; among the giant sea-beaten cliffs, is one that towers to the height of nearly 700 feet above the sea-level.

The church contains two arcades of four bays each. That between the nave and north aisle is of Polyphant stone, and was erected at the end of the fourteenth century. The arch nearest the chancel is narrower than the other arches. This arcade had been thrust out of the perpendicular by the nave roof previous to the restoration, when it was rebuilt. It is, however, quite unnecessary to take down an arcade that is not upright, as it can be pushed back again into a vertical position very easily, provided that proper precautions are taken. The south arcade is quite half a century later than the four opposite arches, and the piers are octagonal in section. Most of the windows are square-headed, of which there are many examples in the county. The internal length from the west wall of the tower to the east wall of the chancel is about eighty feet, the entire width being just half the length.

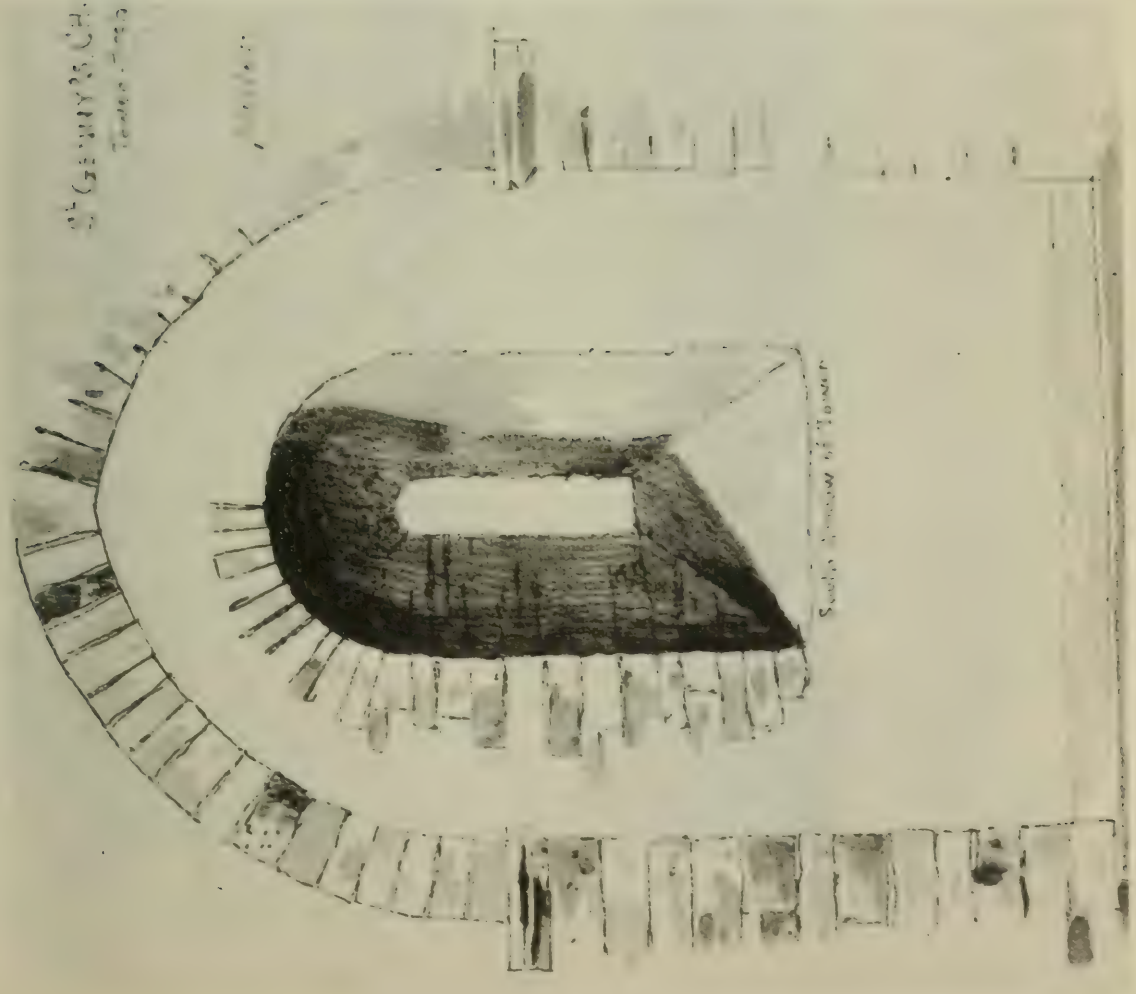


PLATE L.IV St. Genny's. Tower-Arch and South Window.

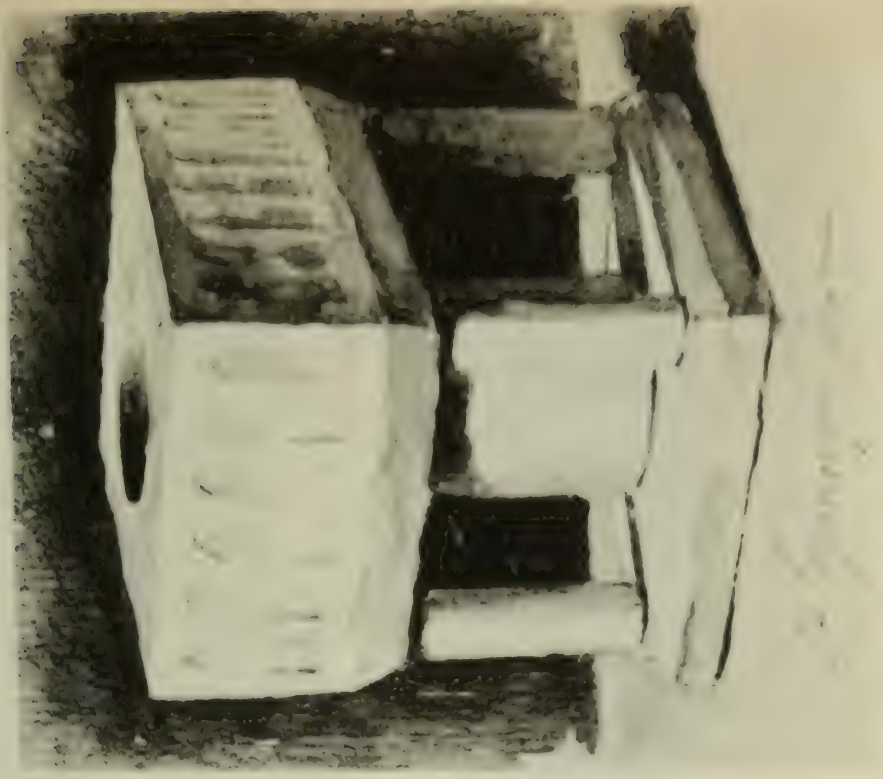


PLATE L.V St. Genny's. Interior.



PLATE LVI St. Germain — South West Piers.

Some old bench-ends have been made into a Litany-desk and are worthy of notice.

William Braddon, Commissioner of the Courts of Trial under Cromwell, was buried in the Sanctuary in 1694; his memorial slab now stands in the tower.

ST. GERMANS CHURCH.

A THOUSAND years ago this quiet and picturesque spot represented the religious centre of the county. It was the home of a flourishing priory with its seven canons when Athelstan made Conan bishop of Cornwall in 936. The well-wooded valley and tidal river gave the situation great natural advantages, and the river, besides yielding the Friday fare, afforded good means of communication eastward.

The late Rev. Henry Furneaux, author of a valuable account of the parish, justly surmises that the same spot may have sheltered a small religious community in British times, a fact which must have rendered the situation more sacred in each successive occupation.

However, we have no trace left above ground of either Celt or Saxon. Whatever the proud Normans found here was without doubt inferior in art and craftsmanship to what they could do; and they gradually superseded the Saxon church by a more massive and stately edifice, of which the west end alone remains.

There are data enough to tell us the extent of the Norman building, which, strange to say, was not consecrated until 1261, by Bishop Bronescombe. The plan

then consisted of a nave of six bays, with narrow lean-to aisles on each side measuring about ten feet in width (internally, of course), which constituted the priory church. When, then, we find it recorded that a church, the greater part of which, erected at different periods, had been standing and in use for many years, was dedicated in 1261, we are bound to understand that some considerable addition to the fabric had been recently made, some great change which rendered dedication necessary. Bishop Marshall did not dedicate the rebuilt nave of his cathedral on its completion in 1200, for that rebuilding did not touch the integrity of the church; the Saxon choir and its high altar still remaining unchanged. Bishop Stapeldon made provision for the erection of a new high altar (a work of great magnificence, for it was covered with plates of embossed silver, and was called "the silver altar"); but he was murdered before he had been able to dedicate it.

The internal measurement of the church would be about one hundred feet long, and fifty feet across the aisles. We have nothing to guide us as to when the south aisle was removed, but we know that the north aisle was taken down in 1803, the north wall of the nave being then much out of the perpendicular. We can easily imagine the charm of this delightful piece of Norman work, with its series of transverse arches from every column dying on to pilasters against the aisle-wall, the thrust of each arch being met by an external buttress; each bay of the aisle being lighted by a narrow window with the usual deeply splayed jambs. The pillars and arches dividing it from the nave are thus described by Britton and Brayley: * "The north aisle is divided

* Britton and Brayley, "Beauties of England."

from the nave by five * short, thick, round columns, each connected with a half pillar opposite to it in the north wall by a low surbased arch. All the capitals of the columns are square and curiously ornamented with Saxon (Norman) sculpture. The third from the west end is embellished with grotesque figures having bodies resembling dogs, opposed to one another, with their fore parts meeting at the angle of the capital in one head, the upper part human, but the lower like a scallop shell. Above these range six plain arches, some of them apparently of the same age and style with those in the nave of St. Alban's Abbey, in Hertfordshire."

I think he means to imply in this description that the windows, and some at least of the arches of this aisle, were semicircular, for he goes on to say: "The architecture of the south aisle is very dissimilar. Here we discover the ornamented niches, and the pointed arch windows. The six arches which divide it from the nave are pointed." These expressions seem intended to imply that the windows and arches of the north side were not pointed. That the windows were small round-headed Norman windows is extremely probable, the more so as the recollection of old inhabitants confirmed this view, and, as Britton adds, "in several windows of this aisle are a few coats of arms on painted glass."

It may be taken for granted that the eastern portion of the present church was built first, the arches being round. The inside arches that now remain are pointed, and we may fairly assume that the western part was

* Five pillars standing separate, besides a pilaster or respond at the tower-end, and at the eastern end also. This would give six arches, which would answer in number to those of the south aisle; the arch in the towers not being counted on either side.

erected last. The ten columns supporting the nave-walls were circular, about two feet six inches in diameter. The only piers (Plate LVI) now *in situ* are the two south-westernmost, which have been somewhat lessened in thickness by successive scrapings. These massive piers have simple capitals with square abaci, on which the pointed transitional arches rest. A very common form for plain Norman capitals, especially on small shafts, is one resembling a bowl with the sides truncated so as to reduce the upper part to a square: there is also another form which is extremely prevalent and very much like this, but with the under part of the bowl cut into round mouldings tapering downwards to the top of the necking, as in the case of the nave-capitals.

The piers at St. Clether and St. Breward resemble these, but on a smaller scale. The arches have no mouldings. The two arch-rings are square, but grandly and simply wrought by the hand of a master of masonry. Above the arches, which are of unequal width, are portions of two clerestory windows belonging to the Norman church. The ruin of the choir and two-thirds of the nave may have been caused by the weight and thrust of the oak cradle-roof, which replaced the original roof in the fourteenth or fifteenth century, but with that I shall deal later on. The arches (Plate LVII) opening into the tower are also pointed,* but the two square arch-rings have a bold roll-moulding four and a half inches across, inserted in separate stones (without bond) set in the angle formed by the outer and inner arch-rings. One of the Morwenstowe arches is treated in a similar manner; and it is probable that the roll-moulding

* Pointed arches were common in the South of France about 1100 A.D.

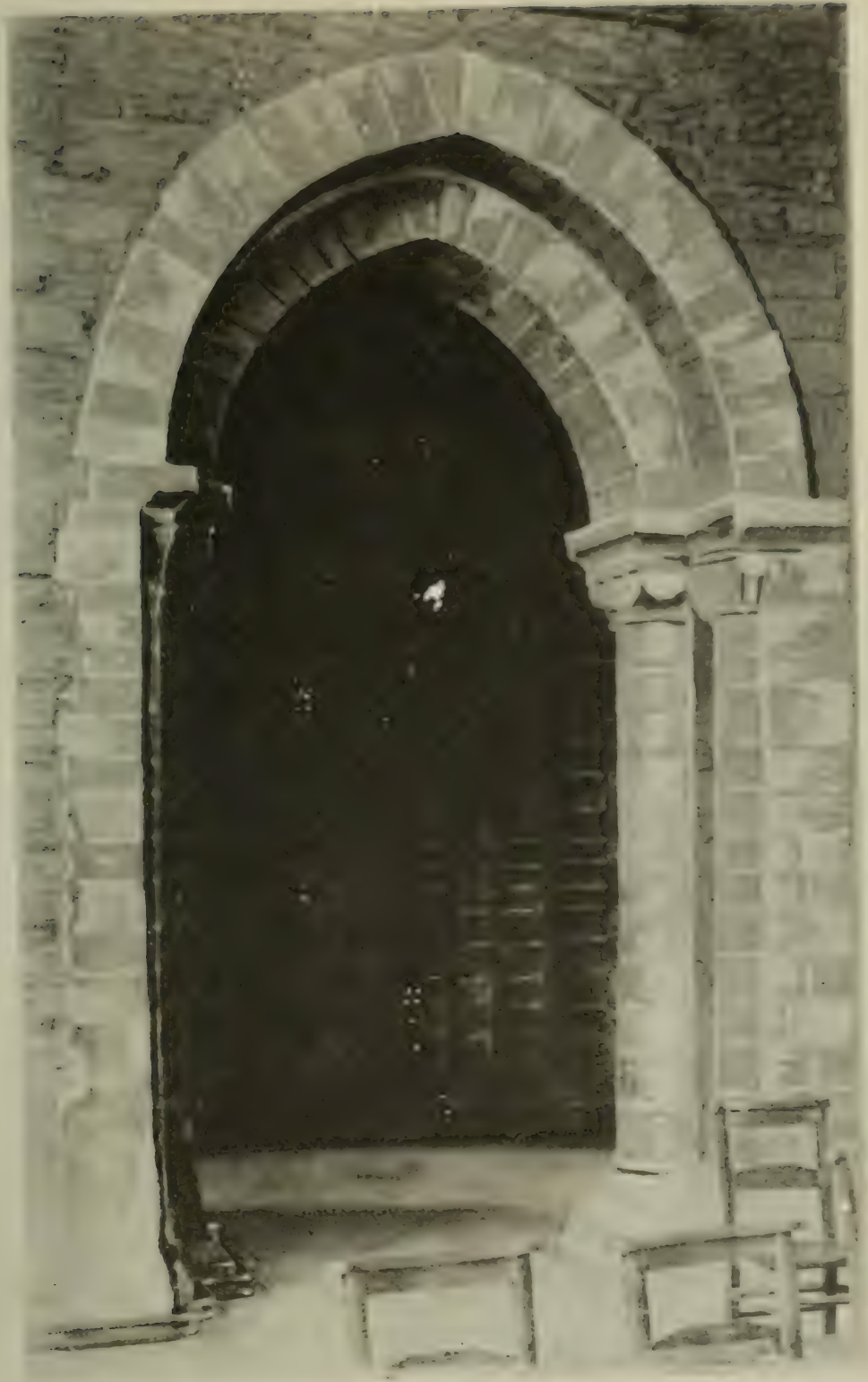


PLATE LVII. St. Germans. One of the Tower-Arches

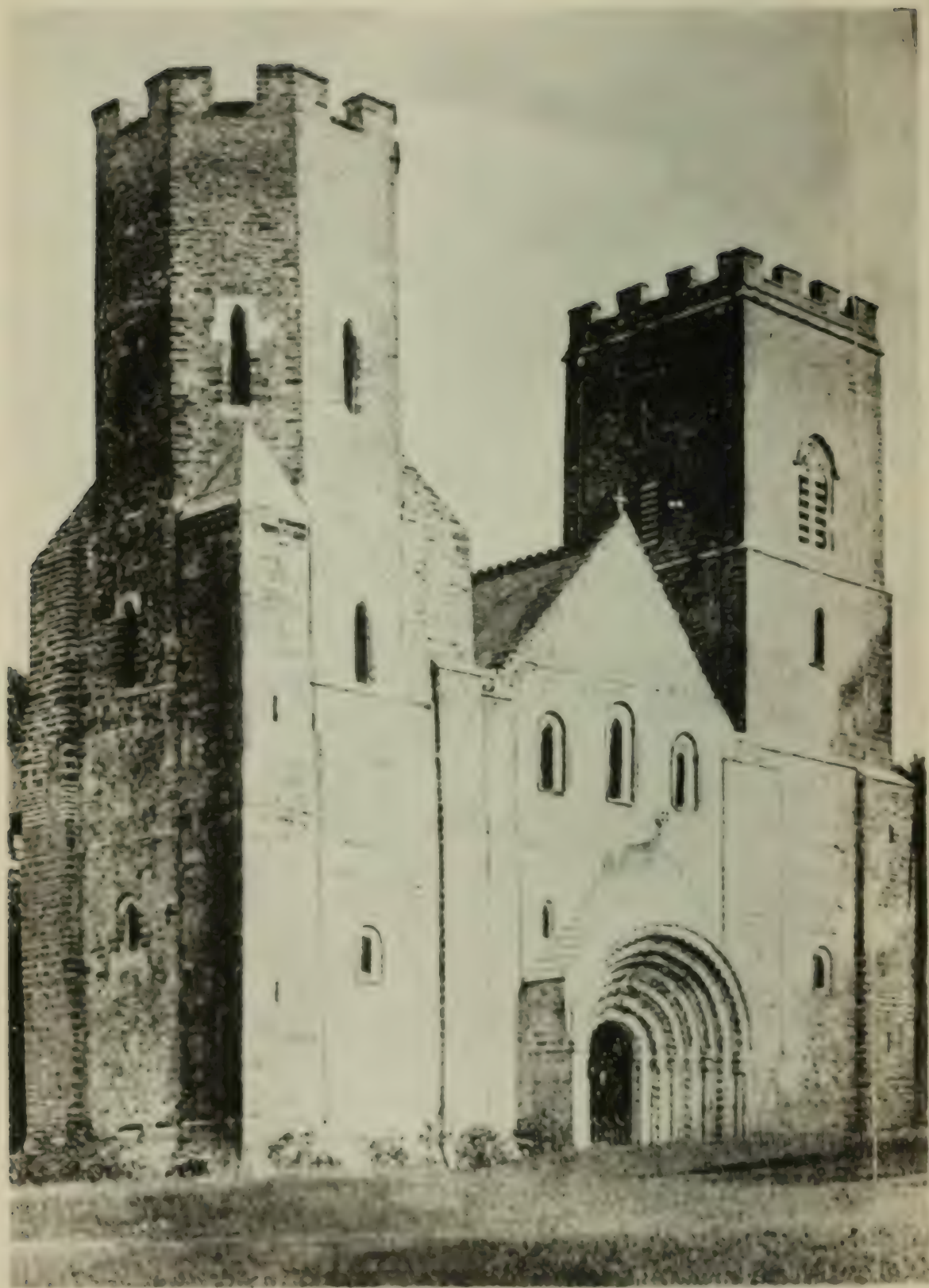


PLATE LVIII St. Germain's West Front

was inserted afterwards for effect. The date of the arcade is about 1140-1160. It is certain that there were no transepts, no central tower, and no choir-arch: they intended the ridge of the whole roof to run through, without break, from the extreme west gable to the east end of their as yet unbuilt choir, as was the case in the Norman mother-church of Exeter; and we know that there the re-builders, in a later age, retained this traditional feature, which is justly regarded as the most striking feature of that beautiful cathedral church. The Norman builders, therefore, at St. Germans would not suppose for a moment that they were preparing any difficulty for their successors when they started the new choir on these lines.

The late-Norman west front (Plate LVIII) is without rival in the county. Indeed, there is no west front of the same period that can equal it in the three western counties. It measures some seventy feet in width externally, the ground falling from south to north. The floor of the tower at the north end is more than one foot below the floor of the church. It was a custom to construct the levels of Cornish churches to suit the slope of the ground, or "country" as it is termed by Cornish people.

The only doorway in the diocese that can approach St. Germans is the south doorway of Kilkhampton church, to which Morwenstowe is a good second. The south doorway into the church from the granite groined porch must have been removed from the old Norman aisle, of which, it is sad to think, this is all that remains. In the annexed plan of the church (Plate LIX) the walls that belong to the Norman period are shown black.

The Norman church was built of Tartan Down stone from Landrake parish.

The areas of our churches were not filled with pews then ; there were, probably, a few rough and moveable benches ; and stone seats, for occasional resting-places, were often constructed along the side walls. The parishioners worshipped before their own altar, arranging themselves in the limited space assigned to them as conveniently as they could. The high altar in the choir was not their altar, neither were the choir services their services. And there was no sort of *imperium in imperio* : the prior and canons appointed one of the priests serving within the priory to act as the *Capellanus* or *Presbiter Parochialis*, who was not "perpetual," but removeable at pleasure. He had cure of souls throughout the parish, and was, in effect, the "curate"—not, of course, in the loose sense in which that word is used now. After the Dissolution this "minister" became an incumbent—the "perpetual" curate of the parish, licensed by the bishop, not instituted. This system, continued at St. Germans, and elsewhere under like circumstances, till, in our own day, the perpetual curates became titular "vicars" under the provisions of an Act of Parliament. The bishop "visited" officially ; but in many cases his interference was regarded with jealousy, and the exercise of his jurisdiction was impeded in every possible way. St. Germans was a very large parish, but it could scarcely be regarded as having a parish-church of its own ; what it had it held, as it were, by sufferance : it had its rights, indeed, and the bishop guarded them as well as he could ; but the priory overshadowed all, always, till itself passed away for ever.

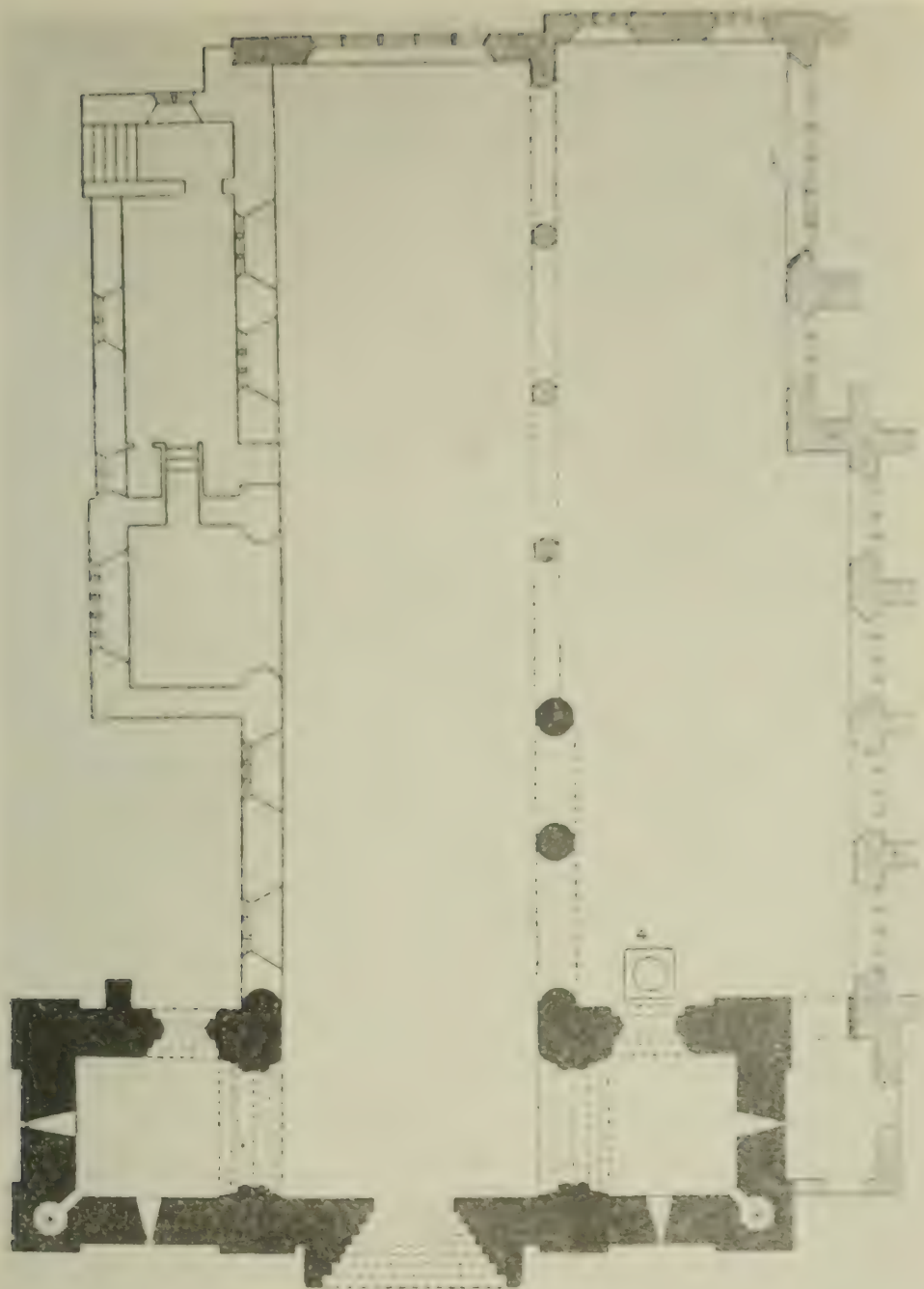
On entering the church from the south-west door

(Plate LX), we descend a flight of some six steps into the building. Any one with the least devotional instinct feels at once, on entering, that this is a House of God, such is the quiet beauty of the scene before him. Here the value of fine proportion is indeed apparent. The great breadth of the church, now about fifty-four feet, is divided nearly equally by the single massive arcade that separates the nave and the present chancel from the south aisles of both. The four eastern bays of the arcade were rebuilt very soon after the fall of the then choir in 1592, and the arches are made up of interesting fragments of earlier work. The east or altar-window is thirty-four feet in height, and has recently been filled with gorgeous stained glass designed by the late Sir Edward Burne-Jones. The east wall of the south chapel (now incorporated with the later south aisle of the nave) contains three windows of early fourteenth-century workmanship, set, as we see them now, after the manner of a triangle. Each consists of three lights filled with charming and varied tracery, and containing good modern glass. Between the two lower windows is a large niche, lately restored, and now filled with a figure of our Saviour. In the same wall is the bowl of a fourteenth-century piscina, the canopy of which has been cut away, and replaced by a new one. One bay only of the beautiful sedile belonging to the same period has been left in the south wall. Here is the best mediæval carving to be found in the building. The crockets of the canopy and the side finials, though sadly mutilated, are excellent examples of what is known in text-books as "Decorated" work. The cusping of the arch is a modern restoration, but it is well cut. The seat is also of recent date. On the right of this

delightful piece of stonework is a still more disfigured monument with the O.G. arch of the same century.

Above these interesting remains, separated by a boldly moulded course returned from under the two lower east windows, is a wide window without tracery, of post-Reformation date, which does not compare favourably with the three-light fourteenth-century window on its right, which is very similar in design to the windows in the east wall. It was probably substituted for the window which is now the third (or uppermost) window in the east wall, when, at a later time, the present gable was built.

Next to this window, westward, we find a break in the wall clearly defining the extent of this fourteenth-century chapel. The chapel measures thirty-eight feet in length, and twenty-two in width. Prebendary Hingeston-Randolph is of opinion that it was surrounded on the east, south, and west, by a stone parapet, and was covered by a flat roof of timber. The choir of the conventual church was added to the nave in the thirteenth century. It measured over fifty feet in length, and was twenty-five feet in width, about the same breadth as the present nave as set out by the Normans. There can be no reasonable doubt that the grand five-light and transomed east window originally belonged to the choir (of which no trace remains) although it is of fifteenth-century workmanship and was, of course, an insertion. A few years ago it was found to be necessary that this window should be thoroughly repaired, as it was discovered that much of the tracery had been broken and made up with plaster. In the course of the work it was found that there was actually no relieving arch above it, so that all the weight of the east gable



PLAN OF ST. GERMANS CHURCH IN ITS PRESENT STATE.

NORMAN PORTIONS
 DECORATED
 PERPENDICULAR
 MODERN



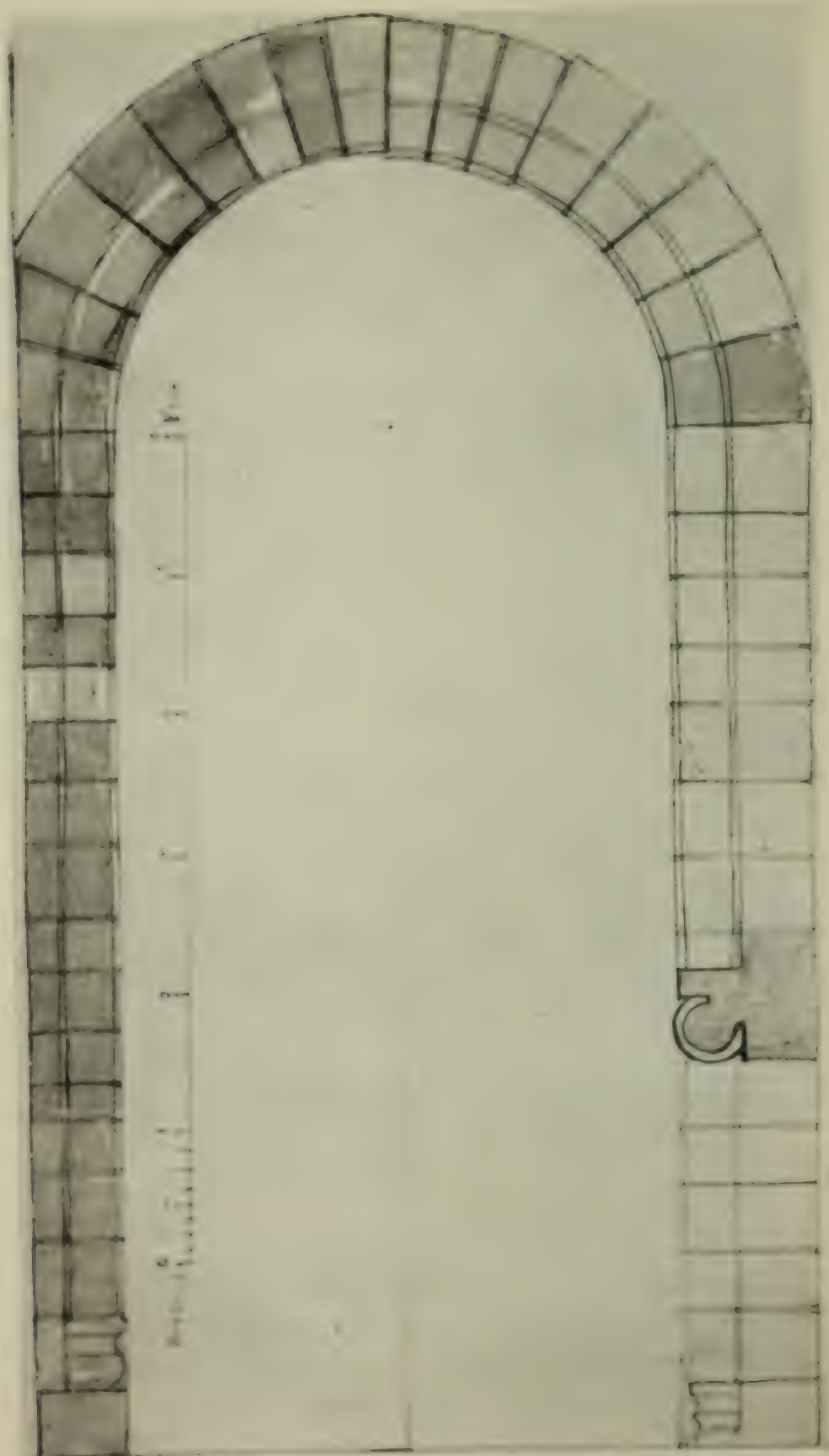


PLATE LX. St. Germain. East Doorway of South Tower.

rested on the arch over the tracery, a clear proof (if proof were needed) that the window had been removed from elsewhere and inserted where we see it now. Leland visited the church, and makes the following quaint remarks: "Beside the hye altare of the same Priory, on the ryght hand, ys a tumbe yn the wall with an image of a Bishop; and over the tumbe are XI bishops paynted with their names and verses, as token of so many bishops biried theere, or that there had been so many Bishoppes of Cornwall that had there seet there."

Carew says that "a great part of the Chauncell, anno 1592, fel suddenly downe upon a Friday, very shortly after a publike service was ended, which heavenly favor of so little respite saved many persons lives with whom immediately before it had been stuffed, and the devout charges of the well-disposed parishioners quickly repayred this ruine." It is clear that the choir, abandoned at the Dissolution, had by this time been given over to utter ruin, and we know that Whitaker saw the ruins, and recorded their beauty, telling us, moreover, that a part of them was then used as a brew-house. It need not be said that, under these circumstances, it was found necessary before 1592 to appropriate a portion of the nave, to serve as a chancel for what was then simply a parochial church; so the well-disposed parishioners of that time built an east wall where no wall had ever stood before; and, wanting a large and suitable window, they naturally utilized the east window of the choir, which they found ready to their hands. This was the chancel which fell in 1592, and was undoubtedly "repayred" on the same lines, just as we see it now.

It was in the essentially English period which immediately succeeded the "Decorated" era, and was known as the "Perpendicular," that the western part of the narrow Norman south aisle was removed to make way for the present aisle, which is about four feet wider than the chapel beyond, the clear breadth being as much as twenty-six feet. This aisle has four fine windows, three of which have been carefully treated in the restoration, the fourth having been altogether renewed. The tracery of the westernmost window is some forty years older than that of the others, pointing to some changes that are not intelligible now. The wall above these windows is battlemented. It will be seen by the ground-plan that an early sixteenth-century porch was added westward of this aisle, which is of considerable interest, for it is quite unlike a porch, especially in this county, and is more akin to a small "narthex." It is groined with well-moulded granite ribs, divided into twelve panels, each containing diagonal ribs. The western archway is a fine example of the doorways of the county. There is another archway that forms the approach from the churchyard on the south side. The parapet is continued around this porch. The approach to the aisle from the porch is through a Norman doorway, saved, no doubt, from the Norman aisle, but it is incomplete in its mouldings.

A Cornish church, however insignificant, was not only a record of the local mason's skill, but also a veritable stronghold of genuine craftsmanship in wood carving. What must have been the treasures with which this noble church was formerly filled, with its exquisitely carved screens, stalls, and benches, enhanced by the beauty of painted glass?



PLATE LXI. St. Germans. West Doorway.

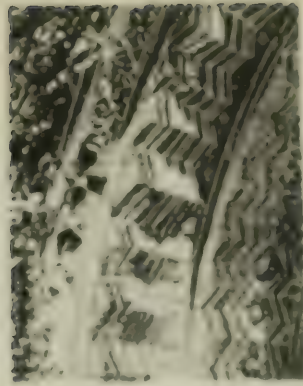


PLATE LXIII. St. Germans. Zig-zag Ornament.



PLATE LXII. St. Germans. Arch-rings and jambas.

Of the few scraps of oakwork now remaining the most interesting is, undoubtedly, the mutilated choir-stall, circa 1380. On the miserere, which is comparatively in good condition, is represented a hunting-scene, carved in bold relief, and cut out of a six-inch slab of oak. This is all that is left of the stalls. It is pathetic to contemplate this sole relic of a century's labour, especially as its subject represents a scene of sport.

About a fourth part of a carved bench-end is left to represent the laity. The carving in the margin is unusually wide, and goes a long way to prove that the artists who fashioned these seats were gifted with no ordinary skill. Nothing remains of the once finely carved roofs. It is interesting to know that a small fragment of the fifteenth-century screen still remains to us, though not *in situ*.

It seems to me most important, that an incumbent of such a noble church as this should be one who reveres the House of God, not only as a sanctuary, but also for its great historic interest, every fragment of which should be jealously treasured; and it is well for the county that the present Vicar, who has done so much for the building, should be so generously supported, as he has always been, by the Earl and Countess of St. Germans, whose united interest in the proper care and due sustentation of Cornwall's finest church is beyond praise.

The little wood figure standing on a stone corbel represents St. Anthony of Padua; it used to stand in the hall at Port Eliot.

The condition of the existing stonework of the west doorway (Plate LXI) is decidedly bad, having for centuries been exposed to the full beat of the western gales. The north side of the arch and jamb is in a deplorable

state; hardly a trace of the capitals or enrichment remains in anything like their original forms. The uneven nature of the stone from Tartan Down has been subjected to a greater test of endurance than it could bear. Here and there the thin veins of a harder substance stand out sharp, and offer more resistance to the relentless law of decomposition which, in a few more centuries, must leave this noble entrance a shapeless mass of decay. No builders knew better than the Normans how to design great portals; and, in order to gain depth of masonry for their ornamentation, the archway was brought forward from the west wall, so that the projection formed a kind of porch. In the case of the St. Germans doorway the projection is four feet from the main wall of the church, and roofed with stone in the usual gabled manner, the summit being still crowned by the original cross. The full width of the doorway is twenty feet, and the height to the base of the cross twenty-two feet five inches. The seven concentric arches rest on square imposts, five inches deep. Four out of the seven jambs have shafts, the capitals and bases of which are hardly recognizable. The three intermediate jambs are splendid examples of the best and boldest zigzag work, and those on the south and more sheltered side are fairly intact. The actual door-opening measures five feet nine inches, or less than one-third of the stately archway. The date of the archway is between 1140 and 1150.

The arches are not circular, but flattened at the top. This idea may have been adopted to avoid taking the archway up too high in the façade, a method which was frequently adopted by these architects. In the case of a Norman apse, as at St. Bartholomew-the-Great, Smithfield, or at Norwich Cathedral, the arches are stilted

ARCHITECTURE
 OF
 THE
 CHURCH OF
 ST. GERMAIN
 DEUX-BOIS
 PARIS

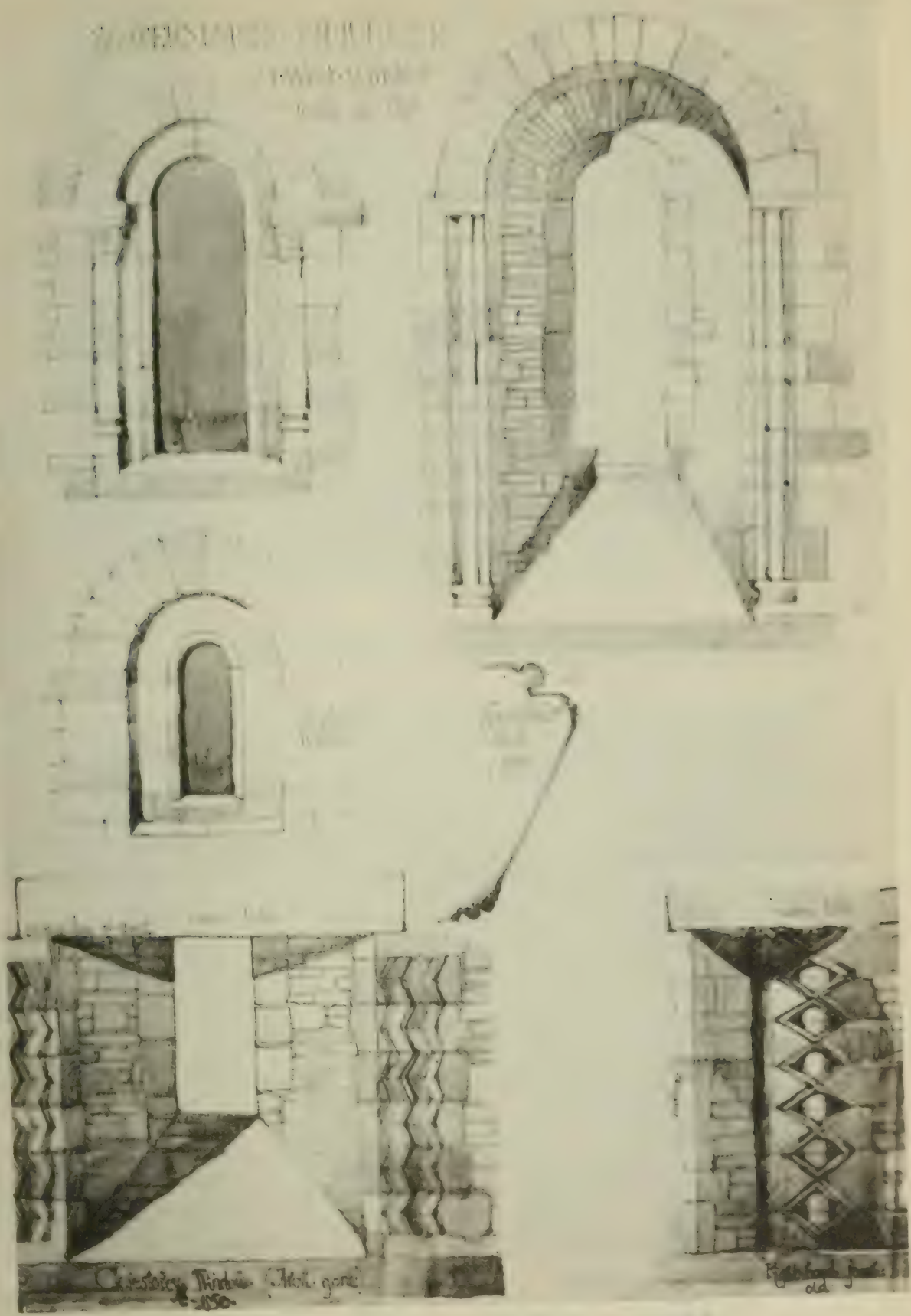


PLATE LXIV. St. Germain Details.

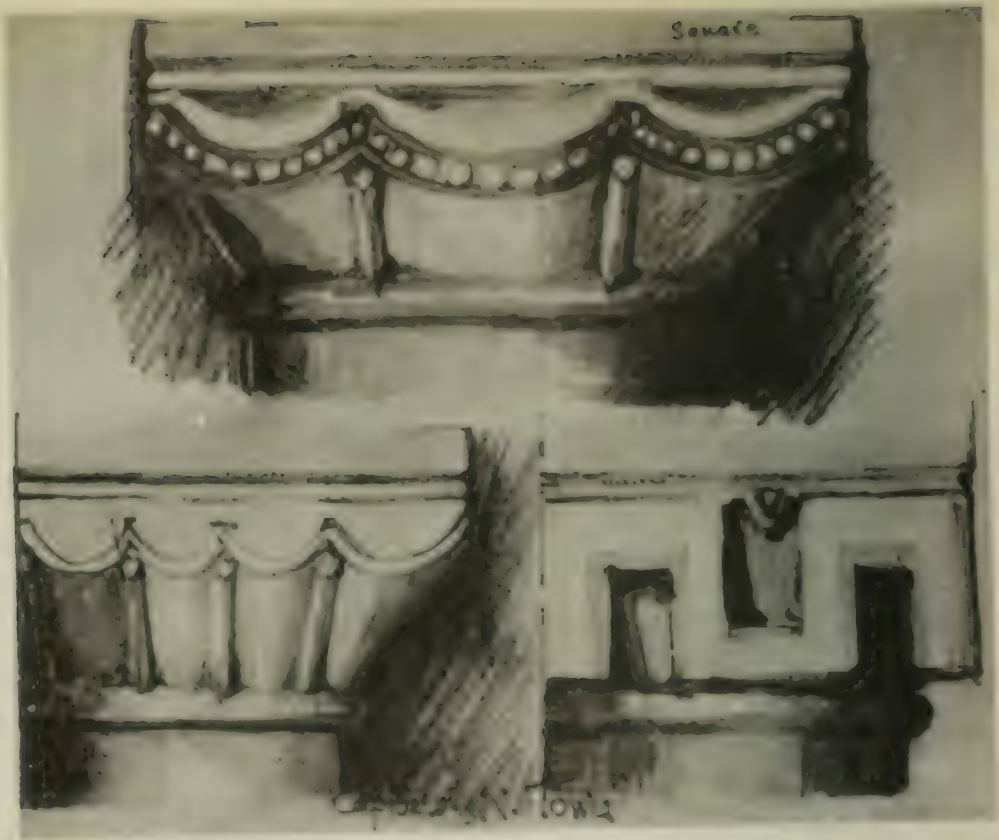


PLATE LXV. St. Germain. Capitals in North Tower.

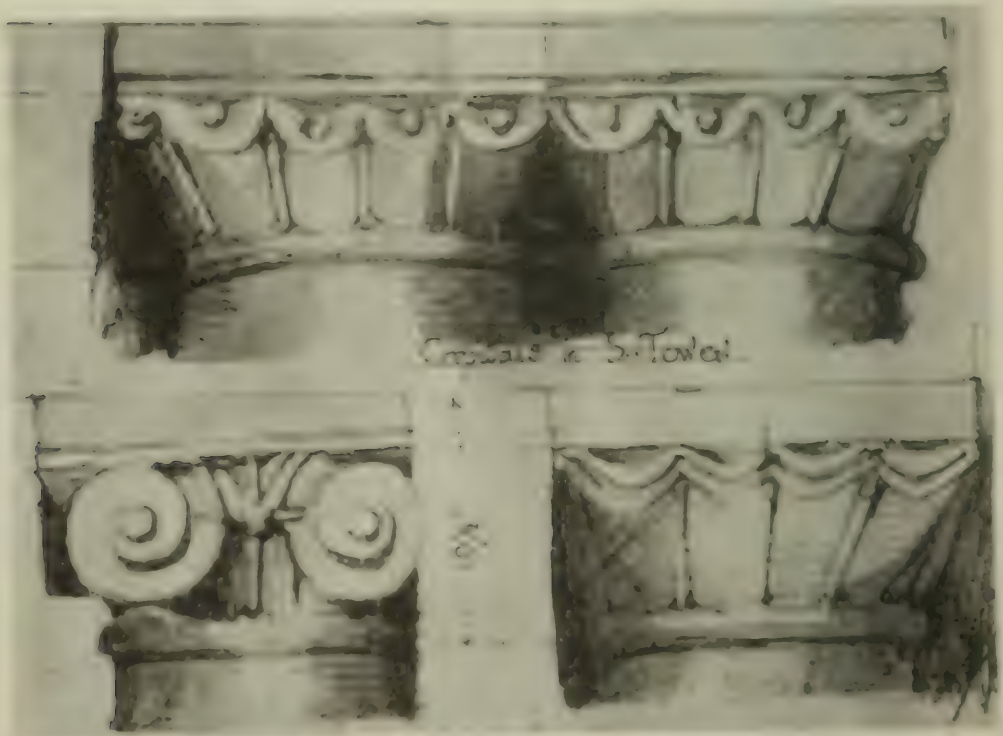


PLATE LXVII. St. Germain. Capitals in South Tower.

or raised above the capitals, and the ends of the arches are carried perpendicularly to meet the capitals, which are on the same level as the wider arches of the chancel-arcades.

The seven arch-rings composing the doorway are enclosed by a label-moulding, which appears to have been of two patterns, as will be seen from my illustration of the arch (Plate LXII). The arch-rings (Plate LXIII) are in a little better condition than the jambs; they are all varieties of the zigzag ornament excepting the third from the outer ring, which is moulded. The sides of the porch have been forced outwards by the thrust of the arch-rings, several inches on either side.

Norman gable-crosses are very rare in England, and the massive one over this porch must be regarded as a very valuable example. It is in good repair, although patched up with cement and mounted on a new base. It stands two feet three inches above the base, and measures eighteen inches across the arms. It is six inches in thickness.

The stone roofing over the doorway is modern. The small windows flanking the gable are only ten inches wide and two feet three inches high. All the windows in the west front are recessed within an outer arch (Plate LXIV). The outer arches of the three larger windows over the porch have their jambs cut into angle-shafts with carved capitals and moulded bases. The arch in which the glass is set is square in section like the outer arches; but between them there is another shallow arch-line, the edge of which is hollowed. The width of each window is eighteen and a half inches. The height of the centre window is six feet five inches; the side windows being each five feet two inches high, or fifteen inches less than the centre light. These measurements refer to the

glass-openings ; the glass is set back ten inches from the outside of the wall. The interior detail of these windows is effective and unusual. There are the customary deeply splayed jambs, the edges being moulded with two small half-round shafts, each three and a half inches in diameter. The shafts are separated by a narrow fillet. There are no capitals—thin, flat stones only one inch and a half thick acting as substitutes. They are set across the shafts and arch-moulding in a straight line, without any attempt to fashion them into capitals.

The west wall, which is four feet six inches thick, appears to have been built at two distinct periods, judging from the difference between the composition of the lower and upper rubble masonry. The small stones in the lower portion are embedded in earth, with a very small quantity of lime, whereas the character of the stone-walling of the upper part is different, and the mortar is composed of the usual ingredients, used by the Norman masons. Although the lower part possesses no distinctive characteristic of Saxon workmanship, it is, in my opinion, anterior to the Norman work.

Returning to the exterior of the west façade, the lofty buttresses that flank the towers have a projection of only six inches, and they are carried up without a break as high as the first set-off or weathering of the tower. The angles are chamfered by only one inch in width. The upper octagonal part of the north tower was built in the thirteenth century, and the battlements were added about two centuries later. The south tower I consider to be in its original form ; but the outer jambs of the windows of the second stage were altered in the thirteenth century, although the inside arches and jambs are Norman work. The walls at this

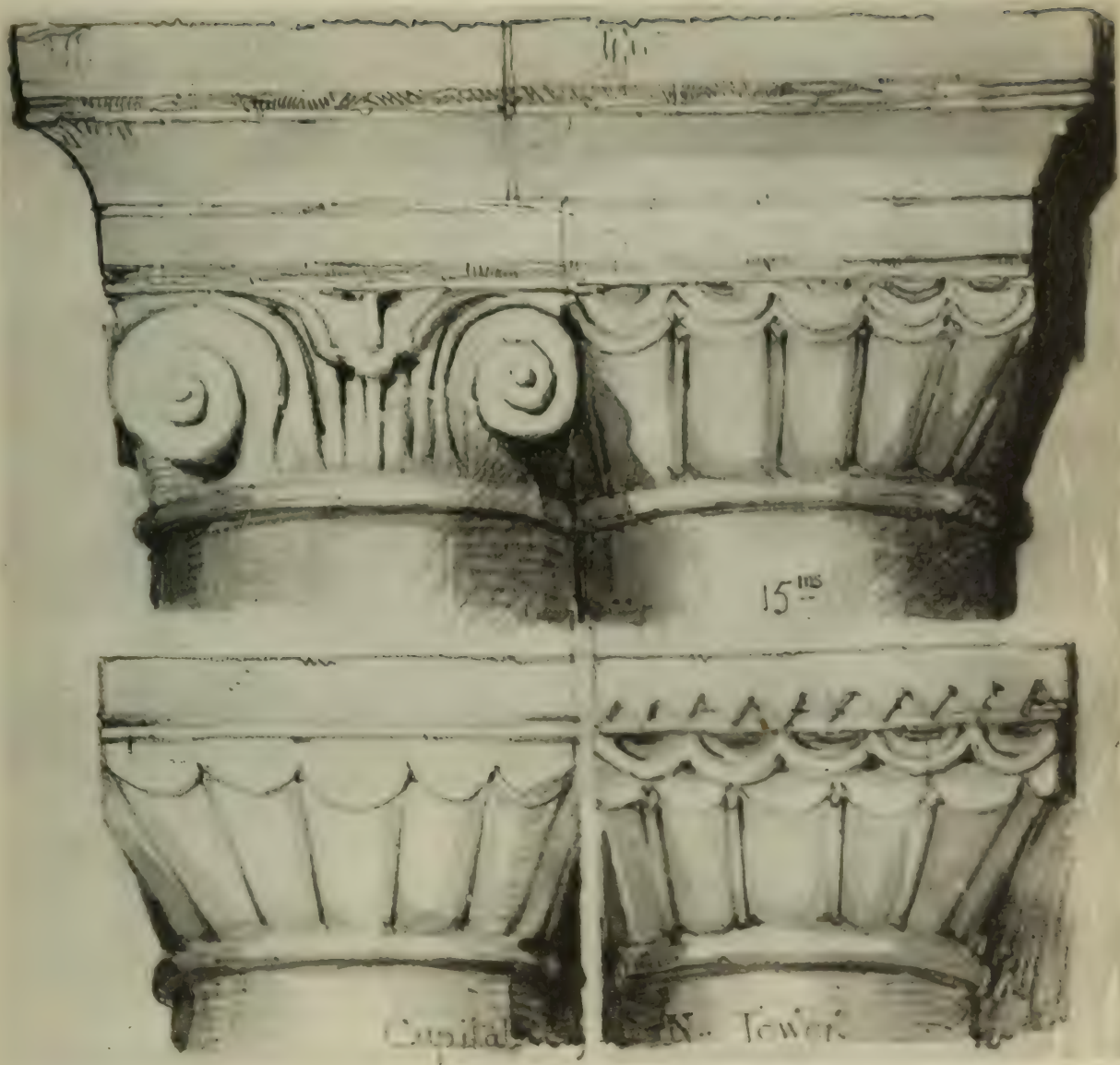


PLATE LXVI. St. Germans Capitals in North Tower.



PLATE LXVIII St. Germain. Capitals of East Doorway.
North Tower.

level are six and a half feet thick. The top stage was evidently reconstructed in the fifteenth century, when the windows were inserted, and the battlements added. The gable between the towers has been partly rebuilt.

The condition of the Norman stonework inside the building is good, with the exception of the font and the bases of the pillars.

The carved capitals * (Plates LXV, LXVI, LXVII, & LXVIII) are in a good state of preservation. Of the twenty-eight capitals in the north and south towers there are nine distinct varieties, and the others will be found to differ considerably from each other if carefully examined. Two out of the three capitals with volutes bear some resemblance to each other. The best example is in the south tower near the west door, and it is not difficult to trace the derivation of the carver's inspiration from the form of the Greek, Ionic, and Roman capitals, a remarkable illustration of the continuity of architecture. Every link in the chain of art has been forged in stone, and all the great nations can be identified and interpreted by their works. In no other way can their history be so clearly read as in the history of their architecture.

In the south-west corner of the south tower is the one Norman stairway in Cornwall. The other, in the north tower, was blocked up at the restoration under the late Mr. St. Aubyn, who considered it to be a source of weakness to the tower. It is, therefore, a matter of interest to briefly examine the remaining stairway. It is entered through a narrow Norman doorway, the head of which is surmounted by a semicircular tympanum,

* The same arrangement of double detached shafts may be seen at St. Leonard's, Standish, Gloucestershire—circa 1130. The St. Germans examples are later.

perfectly plain ; the newel is seven and a half inches in diameter, and the height of the steps is the same ; the actual passage being a little less than two feet in width. The narrow apertures that admit light are about four inches broad, widely splayed inside, with a segmental-arched head in the lower window, the upper one being flat. Externally the lower aperture has both the head and the sill rounded. It is by this stairway that the doorway facing the opposite one on a level with the clerestory is reached. There was a gallery connecting the two doorways in Norman times for the use of the monastery. They are just as the Norman builders left them, and measure five and a half feet in height and two feet five inches in width. The jambs and square heads are chamfered by about one inch in width ; the sills are twenty-one feet four inches from the floor.

The remains of the two clerestory windows are sufficient to enable the observer to form an idea of the grandeur of the original building. One window is complete to the springing of the arch, which has quite disappeared, the head being now spanned by a modern granite lintel. The Cornish builders placed their clerestory windows over the columns, and not over the tops of the arches where these windows were usually inserted. Nor were they particular about having them exactly central over anything, as may be seen here, and at North Petherwyn, Callington, Lostwithiel, or Fowey. By arranging the windows between, instead of over, the arches, the same amount of light was obtained without carrying the wall up so high. It naturally follows that the strength of the wall was, to some extent, impaired by this method of construction. The zigzag work on the inner jambs of the more complete window is of the

ordinary Norman character, ovolo with alternate cavetto, separated by narrow fillets. The enrichment is fourteen inches wide, and each stone averages nine and a half inches in height. The upper sill rises from a much mutilated string-course, six inches deep, which was continuous from east to west. The width across the jambs is five and a half feet, and the height from the sill to the springing of the old arch is the same. The width of the glass-opening is sixteen inches, and the height to the spring-level three feet. The jamb of the other clerestory window is enriched by a more interesting developement of the zigzag ornamentation. A bold roll-moulding, five inches wide, runs up the corner of the jamb, though this is partially hidden by delicate zigzags on each side of it. The points of the zigzags meet in the middle of the roll-moulding. This is one of the best pieces of ornamental masonry in the building.

The clerestory walls are about three feet two inches thick at the level of the windows, or above the string-course, and two inches less below it. Some Norman ornamented stones may be seen built into the east part of the arcade-wall, and also in the north wall. The square bowl of a late Norman stoup was re-inserted in the south aisle by the fourteenth-century builders. The arch above it is of a different stone, and is at least a century later.

Some leading dimensions are—

Width of the west front, including the towers, seventy-four feet.

Width of the great west doorway, twenty feet.

Height of the south tower, seventy-two feet.

Height to the start of the west gable, thirty-four feet.

Width of the nave, twenty-five feet.

Height to the wall-plate, thirty-one feet six inches.

Thickness of the west wall, four and a half feet.

Thickness of the tower walls, six and a half feet.

Thickness of the clerestory walls, three feet to three feet two inches.

The font stands at the west end, on the right of the great west doorway. The bowl was buried for years, and this will account for its bruised and mutilated state ; it is of Purbeck stone. The circular shaft supporting the centre is thirteen and a half inches in diameter, and rests on its old base ; these parts are both of Tartan Down stone. The base is square, the upper part being worked into separate bases for the centre shaft and the four angle-shafts. The latter are modern, and thicker than the original ones : the bases on which the old shafts rested have been partly cut away. The modern sub-base is cut out of ordinary granite. The date is circa 1150-1180 (*see* Glossary).

A Norman font (Plate LXIX) is preserved in the church of St. Luke, TIDEFORD, a new parish separated from St. Germans. It belonged to the ruined chapel of St. Luke in St. Neot, and was given, in 1830, to the Rev. T. Furneaux, vicar of St. Germans, who placed it where it now stands.

I am indebted to Prebendary Hingeston-Randolph for some of the above information, given in his historical notice of St. Germans.

ST. GERMOE CHURCH.

THERE is sufficient evidence to show that this little shrine, dedicated to St. Germocus, was at one time of singular interest. The stone seat known as St. Germoe's

chair stands quite close to the church, and there are numerous legends concerning it. The area of the Norman building was extended by the addition of a north aisle in the fourteenth century, to which a transept was added a few years later. The present south doorway superseded an earlier entrance in the same century. The Norman south transept was widened towards the west about fifty years later, and at the same time the original Norman arch opening into the nave was replaced by the existing twin-archway, which would have been developed into a south arcade if building operations had been continued. In support of my interpretation of the growth of the south transept, I may mention that at the time of the restoration, in about 1891, the head of a small Norman window was discovered embedded in the west wall of the aisle. The circular head of a Norman window has been built into the wall in which it was found, under which two new jambs and a sill-stone have been inserted. The head, as is customary with small windows of this period, is in one stone, apparently of an elvan nature. The arch is slightly chamfered and is eight and a half inches wide. The inside portion of the window is of course modern. The lower portions of the east and south walls of the chancel may be regarded as the work of the Norman builders, as well as the east and south walls of the south transept, and also the south wall of the nave. At the time of the restoration, the bowl of a Norman stoup came to light; and three carved corbels, the work of the same craftsmen, were found built up in a wall. The former has been placed in a recess in the south wall of the nave, over which a new arch has been added. The corbel-heads were built into the east wall of the north aisle: they bear a resemblance to the

corbel-heads used as supports for a projecting parapet of a tower, and measure nine or ten inches square. The bowl of a mutilated Norman font (Plate LXX) has been carefully placed on a modern stem and base; the inside diameter measures seventeen inches, and it is hollowed out to a depth of nearly ten inches; there is no lead lining. Its date is circa 1100.

The fifteenth-century south porch, which now shelters the fourteenth-century doorway, has two carved corbel-stones supporting the ends of the coping. A monkey is represented on the side of each stone in a squatting posture. The front of the left-hand stone is also carved. These carvings may have been taken from a different part of the earlier church, for the character of the work appears to me to be at least a century earlier than the porch itself.

ST. GERRANS CHURCH.

IN the Rosland district, and near the sea, stands the church, surrounded by groups of low-built cottages. The steeple must have been a welcome landmark to many a home-coming mariner. On entering the church you cannot fail to be influenced by the sense of reverence that dwells there. The reader may assume that it is still "unrestored;" but such is not the case. The architect (the late Mr. William White) conscientiously endeavoured to understand the building and its needs. It will readily be admitted that the appealing voice of an ancient sanctuary, in sad need of repair, must be responded to by a voice in the same tongue, unless irreparable havoc is to be made in the sacred building

by an unsympathetic hand. It takes a long time to lay hold of the ways of the old designers and craftsmen.

Every county had its own ways and methods, and particularly in the county we are now studying this localism or individuality is most apparent. The writer was recently asked by a responsible person if it would be out of keeping with a Cornish church to have a ready-made pulpit, from Newcastle, imported into it! However, the interesting church of St. Gerrans has hitherto been preserved from such a fate.

The walls appear to have been more or less rebuilt in the fourteenth and two following centuries, and there are pieces of tracery in the windows belonging to these busy building periods. It may be reasonably taken for granted that the north wall of the nave and chancel, including the north transept, now stand on Norman foundations.

The south aisle was added late in the fifteenth century, and it would be difficult to name a better proportioned range of seven successive arches, with such simple mouldings, as we have here. There are remains of the old roof timbers, but no evidence of the ancient screens or carved benches.

The west tower is two stages high, and is one of the few Cornish towers surmounted by a spire, which was in this case added in the fifteenth century.

The font, which has been carefully repaired, belonged to the Norman church. It is two feet square at the top, the four sides being ornamented with four slightly recessed arches. The bowl is supported on a stout central circular shaft, about eleven inches in diameter, with four smaller modern shafts at the angles of the bowl. The base is old and resembles Purbeck stone.

156 ST. GILES-IN-THE-HEATH CHURCH.

It has been heightened by means of a modern slab placed under it. The steps are also modern. The inside has no lead, and the sides are cut almost perpendicularly, as Norman fonts usually were.

The date is circa 1160.

ST. GILES-IN-THE-HEATH CHURCH.

THIS small parish lies a few miles south of Launceston.

It is not situated amid the heather and gorse bushes, which might fairly be anticipated from its appellation, although originally this may have been so. The surrounding land, however, is very thinly peopled.

When the little church comes in sight, the squat unbuttressed tower with its conical slated roof may be taken for an early example, and indeed, at a little distance, it calls to mind the towers at St. Gennys and St. John. On close examination it will be found to be a modern make-shift sort of tower, half of it resting on the west end of the north wall of the nave, the other half having been added westward.

The ground-plan of the Norman church probably consisted of a nave and chancel covering the same area as the existing nave and chancel, the walls of which are two feet nine inches thick. There may have been a south transept. If so, it was removed when the present south aisle was added at the close of the fifteenth century. The one-light window in the north wall of the chancel is probably an original opening, but if so it has been widened and transformed by the introduction of a late fifteenth-century cusped head.

The tracery of both east windows is the work of the same craftsmen.

The font (Plate LXXI) is circular; an early example of Norman workmanship, circa 1090-1100.

There is no further visible evidence of Norman masonry.

The thirteenth-century builders erected a doorway in the north wall of the nave, which is now built up.

The lower portion of two bays of the late fifteenth-century chancel-screen, the panels still retaining their tracery, are *in situ*; but there are no other remains of the old carved oak work.

The stem and bowl of the font are hewn out of a grey porous stone.* The bowl is lined with lead, and the places where the stone is broken have been partly filled with cement. The height of the bowl is eighteen inches, the inside depth being ten. The external diameter is twenty-five inches, and the internal diameter nineteen. The diameter of the stem is thirteen and a half inches, and its height seven and a half. It stands on a base about fourteen inches square, and the total height of the font is twenty-nine inches.

ST. GORAN CHURCH.

THE remains of the Norman building here are almost identical with those at St. Ewe, which is three miles away. In addition to the font, which now stands at the west end of the south aisle, there remain of Norman date the two square responds of the north transept-arch,

* Possibly Hicks' Mill stone, from Lewannick parish.

with the impost-mouldings. The **V**-shaped channel, found on the later type of impost-mouldings, remains. The imposts are three and a half inches deep.

The original one-light windows in the transept have been remodelled in later times. There are no traces of the Norman north doorway or of any other windows. The arch above the late-Norman responds has been rebuilt.

The ornament on the font is both varied and interesting. On the east side of the circular bowl is a quatrefoil, but this has been cut at a subsequent time. One side was often left plain, which meant that it was hidden by a pier or wall, according to the position of the font. On the south side there is a carved device with leaves under it. On the west side there is an incised star or geometrical flower in a circle; and above it are two strips of cable-moulding crossed like the letter **X**. A conventional lily is carved on the side towards the north. Above this there are two orders of ornamentation, the upper being a kind of corbel-table; the lower consisting of a series of nail-heads. This design is often met with in this part of the county, circa 1150-1180. The font comes under Type IV. The south aisle was added at the end of the fourteenth century. There are eight bays.

The wave-moulding takes the place of the usual hollow between the corner-shafts of the piers; and it may be observed that the capitals above each shaft are moulded quite differently from the great majority.

It may be seen from the low position of the large piscina in the south aisle and the twelfth century responds of the north transept-arch, that the present level of the floor does not agree with the original. The fine bold mouldings of the tower-arch and jambs prove that the



PLATE LXIX. Tidford. Font

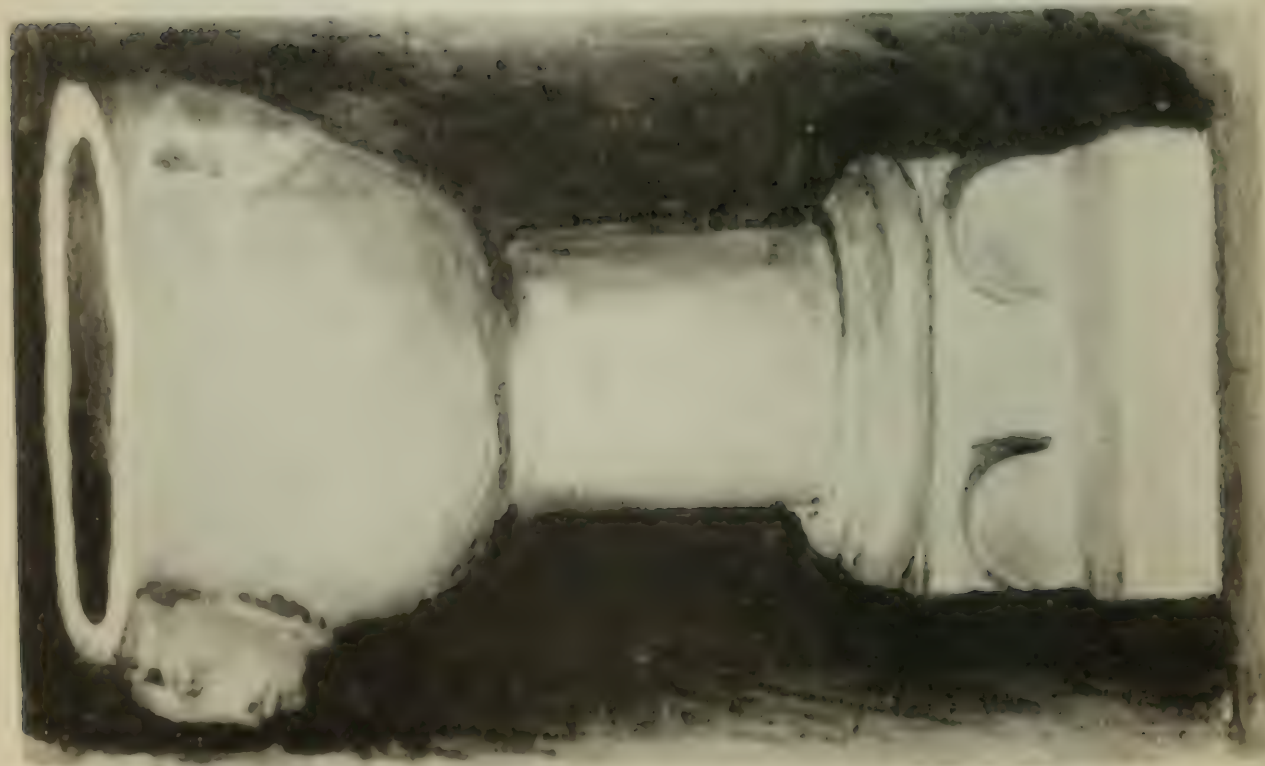


PLATE IXX - Su-gomo - Foot

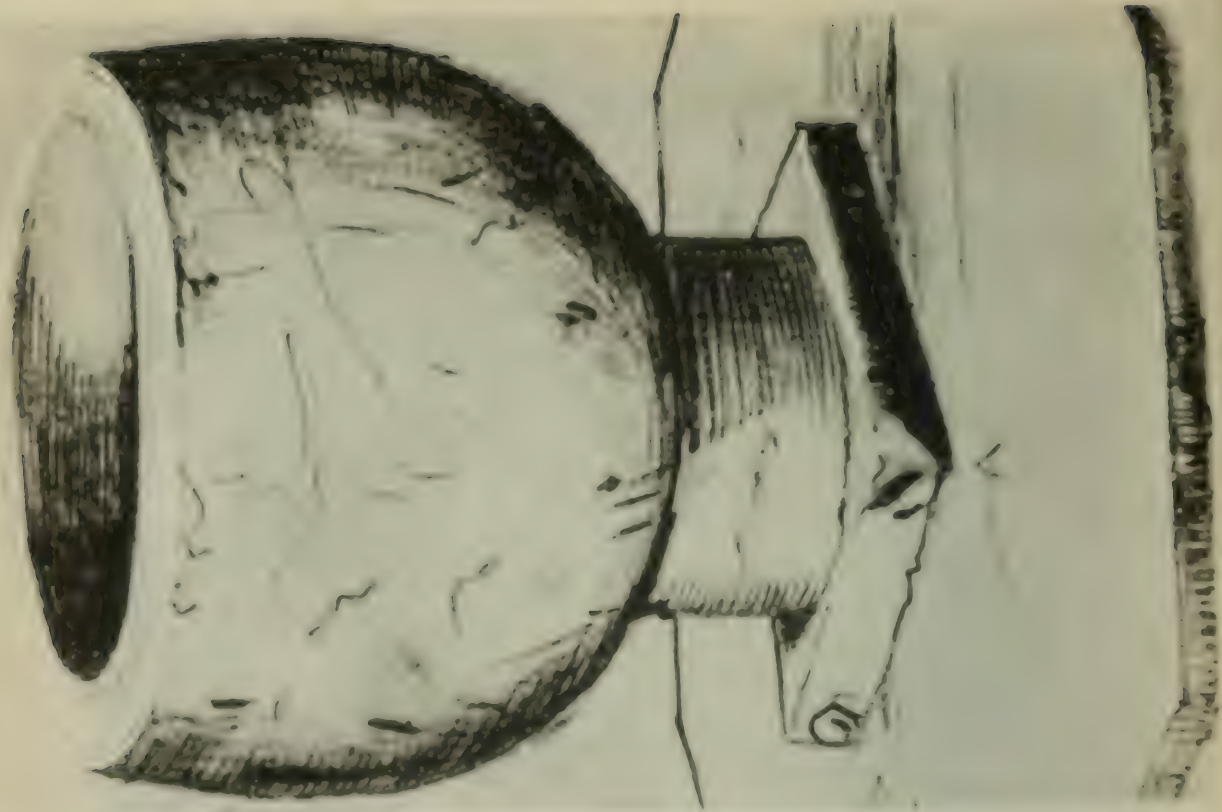


PLATE LXXI - Su-cales in the Heath - Foot

mediæval masons of Cornwall were capable of producing really noble effects of light and shade with the simple means at their disposal. The south porch is battlemented in granite, having been added to the church early in the sixteenth century.

The lofty tower is a good example of fifteenth-century Cornish work.

The remains of the carved woodwork consist of fifty-one late fifteenth-century bench-ends that have wisely been re-used as ends for the modern seats. The church is about eight miles south-west of St. Austell.

GRADE (OR ST. GRADE) CHURCH.

THE church at Grade is but a ghost of what was once an interesting Norman structure, which was taken down during the latter half of the last century by an impecunious incumbent. The original church appeared to him to be too large for the needs of the sparsely populated neighbourhood.

The existing church consists of a modern nave, chancel, and porch. No doubt many of the original stones were worked into the new walls, and the one-light window on the north side is a relic from the very interesting mediæval sanctuary which is known to have stood here. The squat western tower, of only two stages, brings us into touch with the past, for it is of early fourteenth-century work, and is constructed of huge blocks of serpentine-stone. This little tower is surmounted by pinnacles.

The late-Norman font (Plate LXXII) belongs to

Type IV (*see* Glossary), and is a simplified example of those at St. Austell, Roche, and Luxulyan.

The church stands in a wild and remote situation.

ST, GWINEAR CHURCH.

THIS church is within two miles of Gwinear-Road Station. It was a surprise to me to find a building extending over such a large area ; but far larger churches exist in other parts of England, which seem to have been at no time more thickly peopled than Gwinear is at the present day. In some other English counties the churches are of more lofty proportions, and consequently appear much larger than the lower structures in the Celtic county. Nevertheless, it will be found, on careful examination, that about the same area of ground is often occupied in both cases. In point of elevation the Cornish churches can seldom compare with those east of the Tamar ; and indeed, with few exceptions, the low elevation of the walls and roofs becomes more manifest in the extreme west of the county, as in the present instance.

It is generally safe to make for the south side of a Cornish church in order to find an entrance ; but the fifteenth-century south doorway in this case has been built up, and the approach is by the less imposing north doorway, which is shielded by a porch. A glance at the font, situated on the right side of the door, proves that the Normans had a church here. The old bowl has gone, but the early eighteenth-century one, which now rests on the original circular stem and base, claims our attention.

It is an irregular octagon in shape ; on one panel a heart is roughly carved, and in an adjoining panel there is a simple figure with uplifted arms, symbolizing the Crucifixion. The hand which fills another panel is also an emblem of the Passion. The circular shaft is made of a local free-stone ; it is fifteen inches in diameter and eleven inches high. The upper part of the base, which resembles Purbeck stone, is also circular, the lower half being square ; it is eleven inches high. A rude head is carved at one of the corners, and a kind of lozenge-pattern is carried around the circular portion of the base, which has suffered somewhat from rough usage.

It is safe to assume that the Norman structure was not nearly so extensive as the present building. There is no apparent reason against the supposition that the existing sanctuary stands on the old foundations, and that the east wall of the tower indicates the western limit of the original nave.

The east window and the piscina in the chancel were inserted in the fourteenth century. The four granite arches opening into the south aisle were constructed in the middle of the fifteenth century. The capitals are boldly carved, with a design more frequently met with in mediæval woodwork. The pillars contain a convex moulding between the shafts instead of the more usual concave or hollow moulding. The north side of the nave is connected with the north aisle by an arcade of seven arches, supported by octagonal piers, which are only fourteen inches in thickness. The capitals are ornamented with carved angels bearing shields, like those at St. Crowan. In the south wall of this aisle is a piscina, which evidently belonged to a previous transept or aisle. On the north side of the north aisle is a smaller aisle known

as the Arundel Chapel, the three arches of which are almost identical with the arcade of six bays just described. All the arches on the north side are four-centred, and are double chamfered. They are about half a century later than those on the south side, which have a double scotia moulding instead of chamfers.

All remnants of the old roofs and seats have gone, but the lower part of a once magnificent screen remains. There are ten bays left, each bay being divided into two panels. The surfaces of panels and mouldings alike are strewn with carving. The fine Jacobean panels incorporated in the modern pulpit contain shields with armorial bearings, and credit is due to those who had them preserved.

The west tower was built in the fifteenth century ; it is of three stages, and has corner pinnacles. The plan of the church, in which the chief feature is the double north aisle, resembles that of St. Constantine. The double aisle is seen also at St. Ives on the south side of the chancel. St. Gwinear church was restored under the careful guidance of Prebendary Hingeston-Randolph, who also kindly superintended the work of restoration at Zennor, St. Ives, and Manaccan.

The east wall of the chancel was repaired under the direction of the late Edmund Sedding, in 1864.

There is little left of the mediæval churches which once stood in this locality. At REDRUTH, during the restoration of the eighteenth-century church, the foundations of a small cruciform church were found within the walls of the present building. As I am informed by Mr. Thurstan Peter that the east end appeared to have been

apsidal, it is probable that it was the original Norman structure.

There is no trace of the Norman church at CAMBORNE. The building was thoroughly restored during the latter half of the last century. The only apparent relic of the old roof is a piece of carved wall-plate in the south porch. There are a few late fifteenth-century carved bench-ends preserved in the church.

The modern church at Treslothan is supposed to stand on the site of an older building. An alabaster panel, about two feet long and eighteen inches high, in the vestry, is said to have belonged to the older church. It represents the Adoration of the Magi. The Blessed Virgin is reclining on a couch, holding up the Divine Child.

The font is said to have been taken from the mother-church of Camborne. It is of late fourteenth-century workmanship, with four carved angels on the bowl and a Latin inscription.

In Camborne church there is a rare altar-slab of stone. The margin is ornamented with the Etruscan "key-pattern." The inscription is incised, the characters being Anglo-Saxon lettering as follows:—

LEVIUT · JUSSIT · HEC · ALTARE.
PRO · ANIMA · SUA.

It was found built up in one of the walls of the church. The stone appears to be a species of elvan. Although the inscription is in Anglo-Saxon characters, the ornamentation undoubtedly shows Roman influence. From this it would appear that the stone was made by Saxon masons who still adhered to Roman traditions. The ornamentation cannot be described as Celtic. The under-surface of the slab is quite rough, and five crosses

are cut in the usual positions. The writer is not aware of any other altar-slab with the incised crosses on the under-side. It is unlikely that a date earlier than the end of the tenth century can be ascribed to this stone.

In the grounds of Pendarves House another altar-slab may be seen, on which is incised a large cross enclosed in an oblong panel.

As there is so little mediæval work left in the old centre of the mining district, it may be as well to record what has been spared at ILLOGAN. Here the old church, which consisted of a nave and chancel only, was destroyed about 1843. The late fourteenth-century west tower of three stages was not permitted to be removed by the Navigation authorities, the reason being that it constituted an important landmark. It is now used as a ringing-tower. It is curious to find that it was built without a west doorway: the old two-light window, situated where the doorway would have been, has been shortened. The square-headed windows in the belfry are also original. The whole tower, with its corner buttresses, is a good piece of granite work, which, with ordinary care, will last for many centuries.

The new church stands a hundred yards away. It contains a few interesting relics from the original building.

The four "brasses," fixed against the east wall of the north aisle, form a memorial to Sir James Basset and his family; dated 1603. He is represented on one brass, his wife on another, and his ten children on another; the fourth being made use of for the inscription.

There are six well-carved Jacobean panels inserted in the modern pulpit, while the stem of what may have been a Jacobean pulpit now does duty as a poor-box.

The fourteenth-century bowl of the font has been too thoroughly "done up."

The slate monument at the end of the north aisle to George Hele, dated 1706, is in excellent order, but the two deeply chiselled panels in the south wall of the chancel are of greater interest. The tomb, of course, has been mutilated, and these panels are all that remain. In the lower panel there are kneeling figures of a man and his wife and two children, while the square panel above is filled with a good example of heraldic design. The panels belong to the Collins family, and were made at the end of the seventeenth century.

ST. GWITHIAN CHURCH.

THIS church is attached to St. Phillack, which is about three miles away. Some ten years after the latter church had been rebuilt and enlarged, the church at St. Gwithian was rebuilt on a smaller scale.

There is nothing left of the Norman building except the bowl of the font, which resembles that at St. Phillack; it has been re-tooled. The north and south sides are ornamented with a simple geometrical design, representing five circles round a centre circle. On the east side a simple cross, within a circle, is carved, and on the west a serpent is cut in the shape of the letter **W**. The square bowl measures two feet one inch across, the depth being twelve and three-quarter inches. The date is circa 1150.

The fifteenth-century tower is of three stages, and is surmounted by battlements. It has light pinnacles at

the corners. Two granite arches saved from the fifteenth-century arcade have been built into the lych-gate. The manner in which the re-construction was carried out, in 1865, contrasts favourably with the work at St. Phillack.

The remains of the ancient baptistery are now scanty indeed, although in 1866 the walls were standing up to a height of nearly five feet. This little sanctuary is hardly less ancient than the remains at Perran-zabuloe, or the remnant of the little chapel at St. Helen's, Cape Cornwall.

GUNWALLOE CHURCH.

THIS church is delightfully situated on the western side of the Lizard peninsula, just out of reach of the tide.

It consists of a nave and chancel, and a late fourteenth-century north aisle in which the old windows remain. The south aisle-roof still retains much of the old work, and the fifteenth-century south porch is covered with remains of fifteenth-century timbers, probably the salvage from the nave and north aisle roofs.

The isolated tower at the west end of the building has been partially re-built. It seems to have been erected early in the fourteenth century.

The bowl of the old Norman font (Plate LXXIII) lies in a mutilated condition on a shelf at the west end of the church. The present font is quite modern. On the former there are traces of fluted moulding underneath ; and, halfway around, the bowl is ornamented with zigzag moulding, the other half being quite plain. The external diameter measures twenty-one inches, the internal diameter being fifteen, and at the bottom of the

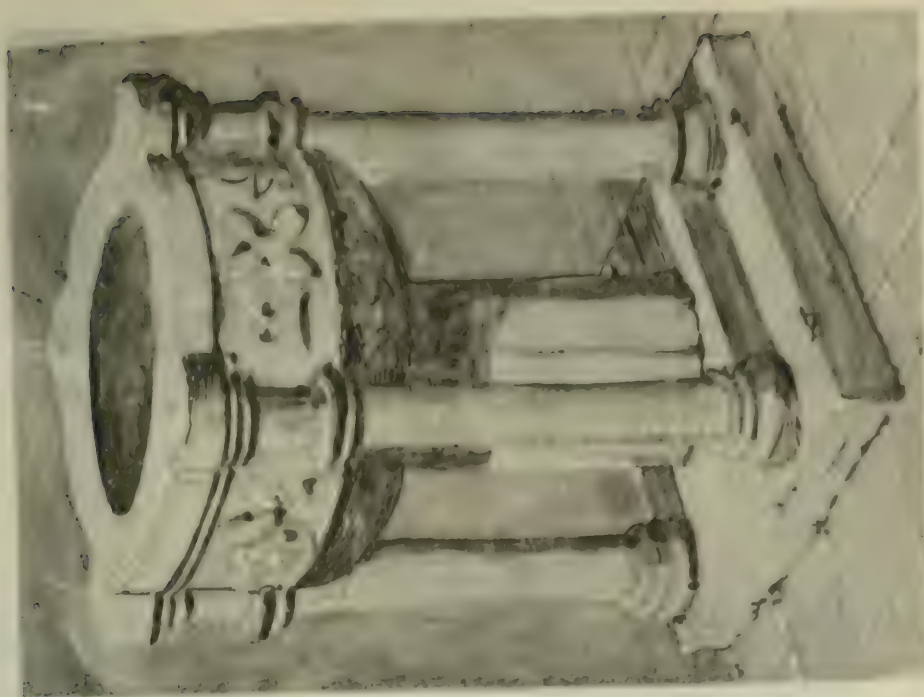


PLATE LXXII. Grace. Font.

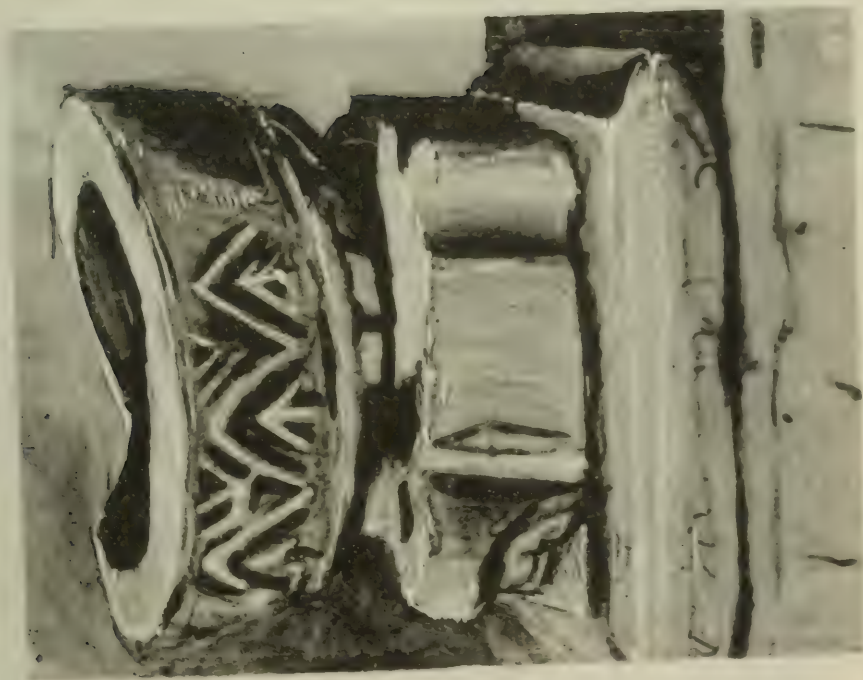


PLATE LXXIII. Gunwalloe. Font

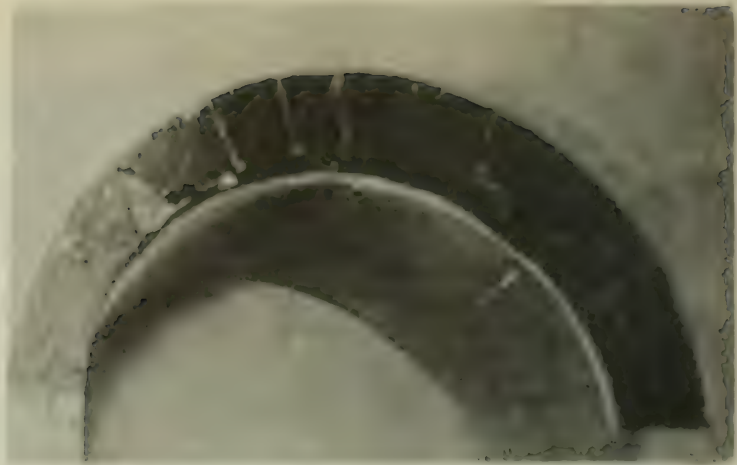


PLATE LXXIV St. Mary's, Isles of Scilly Archway

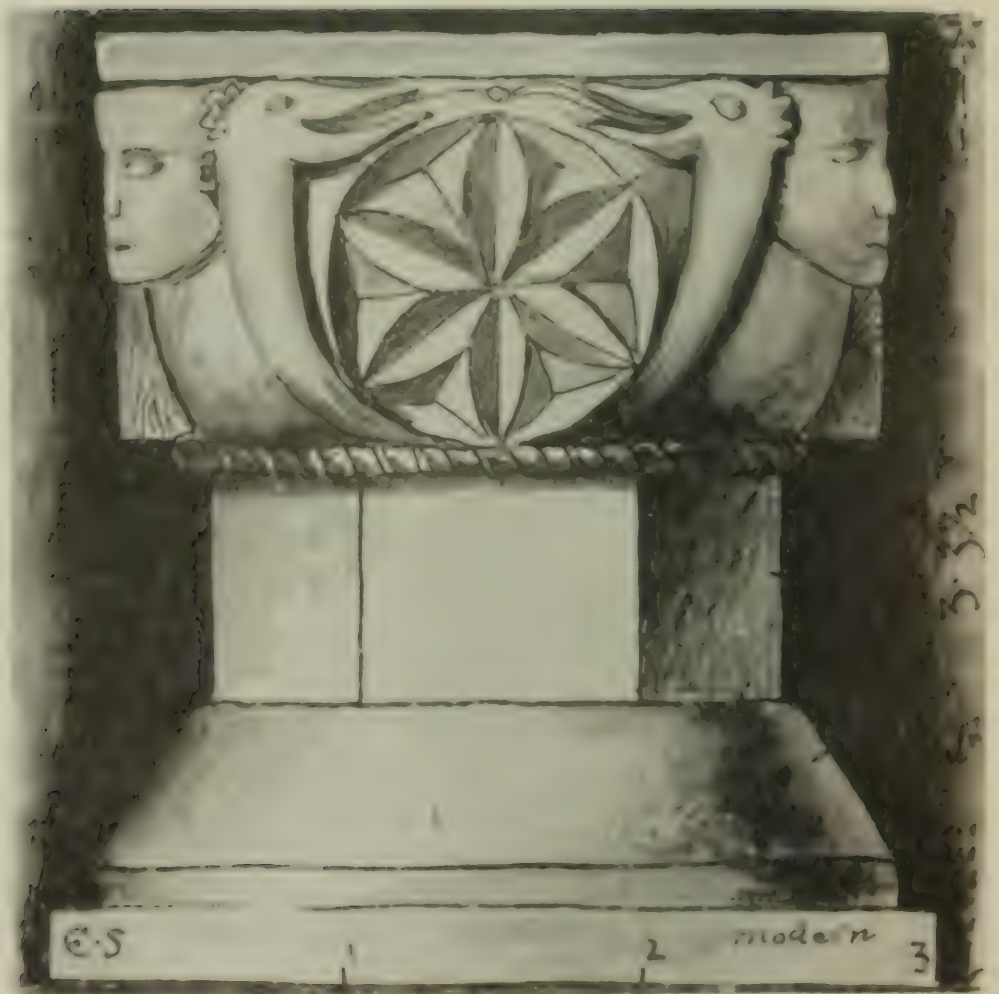


PLATE LXXV Jacobstowe Frieze

bowl, only eleven. The height is eleven inches. The pedestal or shaft on which the old bowl now stands is probably a portion of a pier. This is a portion of the smallest Norman font in the county, the date being about coeval with the font at Lanreath. (*See Type II, Glossary.*)

There are no other remnants of the Norman church; and indeed the present fabric, which is mainly of fifteenth-century workmanship, has lost much of its old charm, owing to an unsympathetic "restoration."

ISLES OF SCILLY.

A NORMAN arch-ring, circa 1150 (Plate LXXIV), composed of a dark stone, is built into a wall of the parish-church of St. Mary's. It is four feet wide at the springing level, and the soffit of the arch is ten feet from the floor-level.

There are some interesting remains of a Cell preserved in the gardens at Tresco: it was subject to Tavistock Abbey. The ruined castle, called Cromwell's Castle, on the same island, is also of interest.

JACOBSTOWE CHURCH.

THERE are about nine fonts in the county similar to the font of Jacobstowe (Plate LXXV). This example is finely proportioned, and is in good order, partly owing to the hard nature of the stone (similar to Hicks Grey Mill) of which it is made. The bowl

is ten inches deep, and its sides are nearly perpendicular. There is no lead lining. The font rests on a shallow modern base, three feet square, and there is no step. Three of the sides (which contain circles filled with geometrical star-patterns with dragons' heads above) are the same, but the circle on the west side is smaller than the others. The date is circa 1100.

The church was once of considerable interest, but a drastic renovation has left its interior "swept and garnished."

Externally, the grouping of the charming tower, with the trees of varied foliage by which it is encircled, makes an ideal picture of a village-church.

Jacobstowe may be reached either from Otterham or Egloskerry stations, across moorland country, the distance being some five or six miles in a northerly direction.

NOTE.—Jacobstowe (Taxacio of Pope Nicholas IV, and Inquisicio nonarum of 1340); Sancti Jacobi de Penalym. (Episcopal Registers of Exeter, 1270.)

ST. JOHN CHURCH.

IT is a delightful drive, along an excellent road, from St. Germans to the little village of St. John. The distance is under eight miles. The scenery is charming, and the interesting churches of Shevioke and Antony can be seen on the way. There is no Norman work to record in either; but both contain valuable remains of fifteenth and sixteenth-century carved woodwork. At Shevioke, the "Decorated" or fourteenth-century window-tracery is of a type uncommon in the county.

The church of St. John is now devoid of interest, with the exception of the "dwarf" tower of two stages, which is of twelfth-century date, circa 1150, and closely resembles that at St. Gennys in North Cornwall. It stands at the west end of the church, which consists of a nave and chancel only. The tower has either been reduced in height, owing to neglect of timely repairs, or it has never been carried up to the full height contemplated by the designer. It is now roofed over, after the same manner as the local carpenters contrived for the duplicate tower at St. Gennys. It measures eighteen feet four inches square, while that at St. Gennys is only a few inches less. The walls are four feet thick at the base, and four inches less above the set-off. Their height is about twenty-two feet, or three feet less than at St. Gennys. The builders used the same stone as they used at St. Germans, from the Tartan Down quarries in Landrake parish. The north and south windows of the lower stage are original, the heads being semicircular. Externally, the jambs and arch are slightly hollowed in the form of a shallow cavetto-moulding which stops just above the sill. The width of the glass-opening is seven inches, the height being about three feet. There has been a west doorway in former times, but it is impossible, from the scanty evidence of disturbed masonry in the west wall, to fix its date. It is now built up, and the wall may contain portions of the original doorway. The tower-arch is pointed, and is not so wide as that at St. Gennys. The impost-moulding is returned at the west side of the jambs, but it has been cut away on the eastern side. The impost is moulded in the typical Norman way, and is four and a half inches deep.

ST. JUST-IN-PENWITH.

THE church of St. Just is one of the low-lying order, which the "foreigner" (as the Cornishman calls every one who is not of his own county) would be apt to think lacking in dignity: but for its long range of roofs and lofty tower it would be scarcely distinguishable from the houses of the place. The plan of the church consists of a nave (of four bays), and a chancel (of one bay on the north and two on the south), of one pitch of roof throughout, and north and south aisles extending nearly the whole length of the church. The tower, at the west end, well battered, is of three stages, and, like nearly all Cornish towers, the lower stages have no lights. There is a sturdiness about the structure to which the tapering of the walls contributes something, but it is thus that nature and man build when they would build a tall edifice strong. The south porch is battlemented, and resembles that at St. Buryan. The traceries of the aisle-windows are of two patterns, and the east window of each aisle has flamboyant tracery. The piers of the nave-arcades have the same moulding throughout, and, with the exception of the north pier entering the chancel, are of Bere stone. The arches are wide for their height, and measure only seven feet to the springing. The capitals are well carved; and this circumstance rather proves that it was not lack of skill but the deterrent character of the granite almost universally used for these features, which accounts for the absence of stone-carving in Cornish churches. The patterns represent vine and other leaves in running patterns or twists, interspersed with angels and coats of arms. To archæologists this

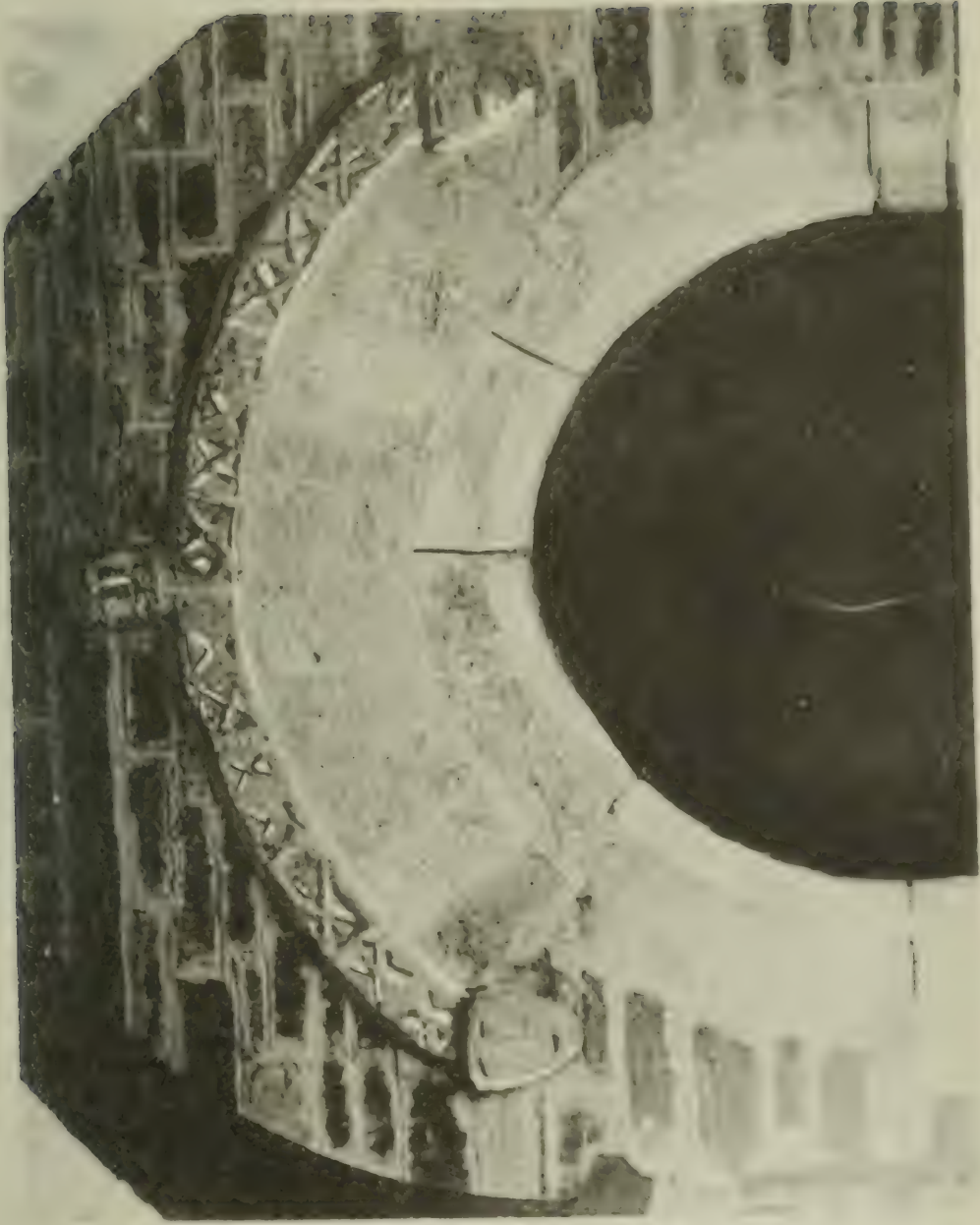


PLATE LXXVI St. Keyne, South Doorway.

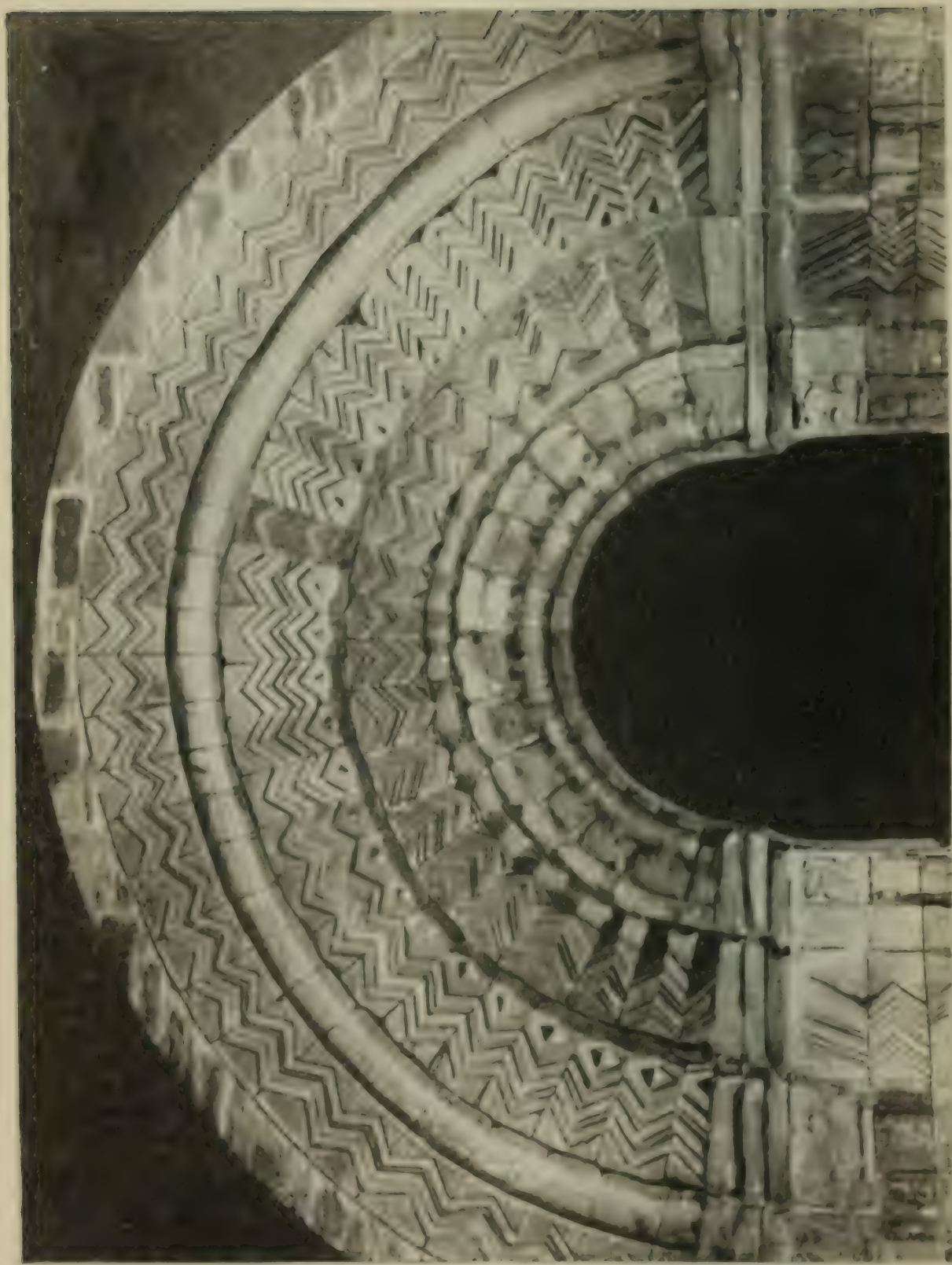


PLATE LXXVII Kilkhampton. South Doorway.

church is famous for containing two relics of great antiquity, which are figured in Mr. Romilly Allen's "Early Christian Symbolism." One is a small stone preserved in the chancel, which was found in a water-course near the ruins of St. Helen's Chapel, Cape Cornwall. It measures eleven inches by nine inches, and is cut out rudely into the form of a cross, on the face of which is carved the Chi-Rho monogram, with the X and P combined. A similar monogram, but enclosed in a circle five inches in diameter, may be seen at St. Phillack Church. The second relic is a rude pillar-stone which was discovered in the walls of the chancel when it was pulled down in 1834. It measures three feet six inches long, by one foot two inches wide, by nine inches thick. On the edge is an inscription in debased Latin characters: "SELUS [H]IC JACIT," and on the adjoining face is the monogram consisting of the "P" with a horizontal cross-stroke.* It is assumed by archæologists that these relics may date from the fifth century. Another interesting relic is the stem of the old cross recently fixed in the north wall of the north chancel-aisle; it is ornamented with runes and twisted serpents.†

After the removal of the modern plastering from the inside walls about fourteen years ago, the method of bonding the masonry was brought to light. As far as the writer is aware, this is the only example in Cornwall where the old French method was adopted. Ordinary stones are placed alternately with long ‡ bar-shaped

* I observe that in Mr. Blight's book the Chi-Rho monogram is wrongly described, and illustrated as being an incised cruciform pastoral staff.

† From notes by J. D. Sedding.

‡ Sometimes called pin-stones.

stones as bonders. These are not regularly, but more or less indiscriminately, arranged. It is interesting to find French influence in the two east windows above-mentioned. It must be remembered that in those days France was as much within reach of Cornwall as the east or centre of England. There is no Norman work in the church.

ST. KEYNE CHURCH.

THE south doorway (Plate LXXVI), is partly composed of Norman masonry, not, I think, in its original position. It is evident, however, that the Normans built a church here.

The well near the church is probably the old baptismal well. Two large trees were growing above it when I saw it some five years ago.

KILKHAMPTON CHURCH.

THIS picturesque village, which still retains many old cottages, is situated in the north-east of the county, and, as it stands on high ground, is subject to the violence of the Atlantic gales. It is best approached from Bude station, the distance being five miles of almost perpetual up-hill road.

A splendid avenue of lofty trees forms a most striking feature as we approach the church, especially striking in such a wind-swept district as this, where trees of any size are seldom seen.



PLATE LXXVIII Kilkhampton South Doorway

As the south porch is approached we note the words "porta cœli," together with the date, 1567. This is the period when the present church was almost re-constructed during the rectorship of John Granville.

The Norman church was probably built between 1095 and 1109 by Richard Granville, brother of Robert Fitz-Hamon, Earl of Corbeil and Thorigny.

The splendid south doorway (Plates LXXVII, LXXVIII) is all that is left of what must have been a very noble building, judging from this fine specimen of Norman masonry. The arch and jambs consist of four orders of enriched moulded and carved work, the whole being in a good state of preservation. Each order in the arch, or separate ring of the archway, is about twelve inches wide, and is recessed about seven and a half inches. The measurements of the jambs are much the same. Of the four arch-rings, three are ornamented with varieties of chevrons or zigzags, the remaining ring being enriched with the bird-beak and face ornamentation. These heads are about six inches wide at the top, and are set in the customary manner, with the foreheads and eyes in relief, and with a sunk moulding between, the beaks or noses being carried over a bold roll-moulding about four inches in diameter.

It may be observed in the illustration of the arch (Plate LXXVII) that the innermost ring is ornamented with "heads and bird-beaks." It should be noticed, however, that the sculptor has varied the usual formal ornament in three of the stones. Probably, during a pause in his work, he saw a bird carrying dried grass or straw to its nest, and so he conveyed the idea into his carving for ever. The zigzags are vigorously cut and are similar to those at Morwenstowe, which is only six

miles away. The inside width of the arch is three feet nine inches, the width between the jambs being four feet. Thus it will be observed that each arch-ring projects one and a half inches beyond the jambs on which it rests. The height from the floor to the springing of the arch is six feet. The capitals are nine inches deep, and the imposts above them five inches. It will be seen from the illustrations that the impost is returned in the usual continuous manner above the capitals, which are carved with leaves and fir-cones: in one case heads are introduced. Three out of the four orders composing each jamb have three-quarter shafts, which vary between four and four and a half inches in diameter. Each circular shaft has a moulded base eight inches high, the lower part being square, with simple foot-ornaments at the outer corners. The entire jamb stands on a chamfered sub-base four inches high, which is returned in the same way as the impost-moulding.

The thickness of the wall is three feet four inches, the full width of the doorway being no less than twelve feet. There is a shallow circular arch inside. It is not likely that this fine portal stands in its original position, for the Norman aisle would not have been so wide as the existing one. It may even have been at the west end.

The interior of the church is finely proportioned, especially when we consider that we are looking at late sixteenth-century architecture. There are seven lofty arches dividing the nave and chancel from the north and south aisles; and the roofs are excellent examples of the Cornish cradle-roof, carefully restored by Sir Gilbert Scott in 1858, at which time the chancel-screens were added.

The tower is a part of the former church, and was erected about the middle of the fifteenth century. It is a noble but simple specimen of what the mediæval builders could do, in a situation exposed to the full violence of the western tempests.

The sixteenth-century windows were for some reason removed during the latter part of the seventeenth century, when the present windows were substituted. The east end of the church was, of course, restored in 1858.

The old carved seat-ends prove what the sixteenth-century carvers could do. They may be divided into three classes. On the north side the emblems consist of a cross and crown of thorns, scourges, hyssop on reeds, hammer and nails, the ladder, the thirty pieces of silver, the seamless robe, a hand clasping straws for "a lot," and the cock crowing.

The second series may be classified as heraldic, while the third consists of carved scroll-work, and occasionally grotesques. The spade and basket on one panel may represent a grave-digger. The paten and chalice and the rose of Sharon may be seen on others.

From an old document in possession of the late Canon Thynne (the rector), dated May 26, 1567, it is evident that the seats were apportioned as follows: North wall, eleven men, and behind them the same number of women (by name); north part of middle row, fifteen men and seventeen women, the latter being placed behind. The rest of the church was arranged in the same manner. The front on the south side is called "Ilcombe," the name of the Dower-House of the Granvilles; the carving at the end of the bench representing the arms of the family. On the next

seat-end there are two bishops, fully vested, each holding his pastoral staff.

On several bosses, both in nave and chancel, the emblem of the Blessed Virgin Mary is carved, together with the crowned monogram.

From the above it is clear that the workshops still held to tradition, at any rate in this part of Cornwall, even as late as the end of the sixteenth century. The monument of the famous Sir Bevill Granville was erected in 1714.

ST. LADOCK CHURCH.

THIS typical little Cornish sanctuary is situated two miles from Grampound-Road Station. The delightfully proportioned Norman font, opposite the south entrance, is all that remains of the original church.

The Norman building probably consisted of a nave, chancel, and north transept. There is no sign of a transept on the south side. In my judgment, the north wall of the present nave and the east wall of the little north aisle belong to the early building ; but the existing windows must not be regarded as Norman work. They have all been removed, and were replaced by wider ones of late fifteenth-century workmanship, when the south aisle, western tower, and south porch were added. The original north transept was apparently widened westward a few years later, forming the initial stage of a north aisle ; but only two arches were built.

As may be seen by the drawing (Plate LXXIX), the font is circular, with the exception of the square

base. It stands on a modern step, and is fashioned out of Purbeck stone, like that at Fowey, to which it bears a close resemblance. The ornamentation around the bowl is unmistakably of Greek origin; the same pattern may be seen at Lanreath and St. Feock. The edges of the carving are still sharp, and the whole font may be said to be in a good state of preservation. The bowl is twenty-three inches in diameter. The modern Polyphant stem, or shaft, on which it rests, is twelve inches in diameter and fifteen inches high. The curious square base, which has been re-tooled, is six inches in height. The steps on which it stands are modern.

A great part of the fifteenth-century waggon-roof of the south aisle remains.

A portion of the sixteenth-century chancel-screen remains below the transom. The panels are filled with good varieties of old carving, and may be justly regarded as valuable specimens of mediæval handicraft.

NOTE.—By a careful examination of the levels of the nave and chancel, the writer found that the original nave-floor sloped down from west to east about seven inches. He arrived at this conclusion from the fact that the base of the westernmost respond measures thirteen inches from the present floor, the next base being eleven inches high, the next nine inches high, the next about six inches. The pier at the chancel-entrance is about twelve inches above the nave-level, and the middle pier of the chancel-arcade is of the same height, which shows that there must have been a chancel-step. The easternmost respond is considerably higher, and it stands upon the foundation of an earlier pier. (This note concerning the levels refers to the south arcade.)

In this parish is "Nansawsan," or "Valley of the Saxons" (the conjectural meaning), indicating that the Saxons had a settlement here.

LANDEWEDNACK CHURCH.

THE churches in the Lizard district have a special interest of their own; it is, therefore, the best plan to explore them together, and start away from Helston direct to the Lizard, where there is a good hotel.

ST. MULLION church can be seen on the way. Although it contains no Norman work, there is much to interest you, and remind you of what these churches were in times that are past. Landewednack church is a mile from the hotel, and a good nine miles from Helston station. If the weather happens to be fair, the drive is a pleasant one along the comparatively flat and well-kept road. The way lies amid a wide expanse of waste land, relieved by irregular patches of cultivated ground. The road to ST. KEVERNE turns off to the left, and the turning to St. Mullion is halfway to the Lizard on the right. St. Keverne is the largest of the Lizard churches, and it is full of interest. It was considerably enlarged at the end of the fifteenth century, at which time the builders utilized portions of the masonry from the previous building, for we find thirteenth-century piers in the north arcade standing on granite fifteenth-century bases. The capitals and arch-stones from the pre-existing church were more or less remodelled and re-used by the same builders in the erection of the present noble fabric. The three sets of rood-stairways in the north wall are certainly without parallel in the county. They indicate, I think, the existence of two manorial chapels west of the great chancel-screen. The stone steeple is a landmark on a very dangerous part of the coast, and



PLATE LXXIX

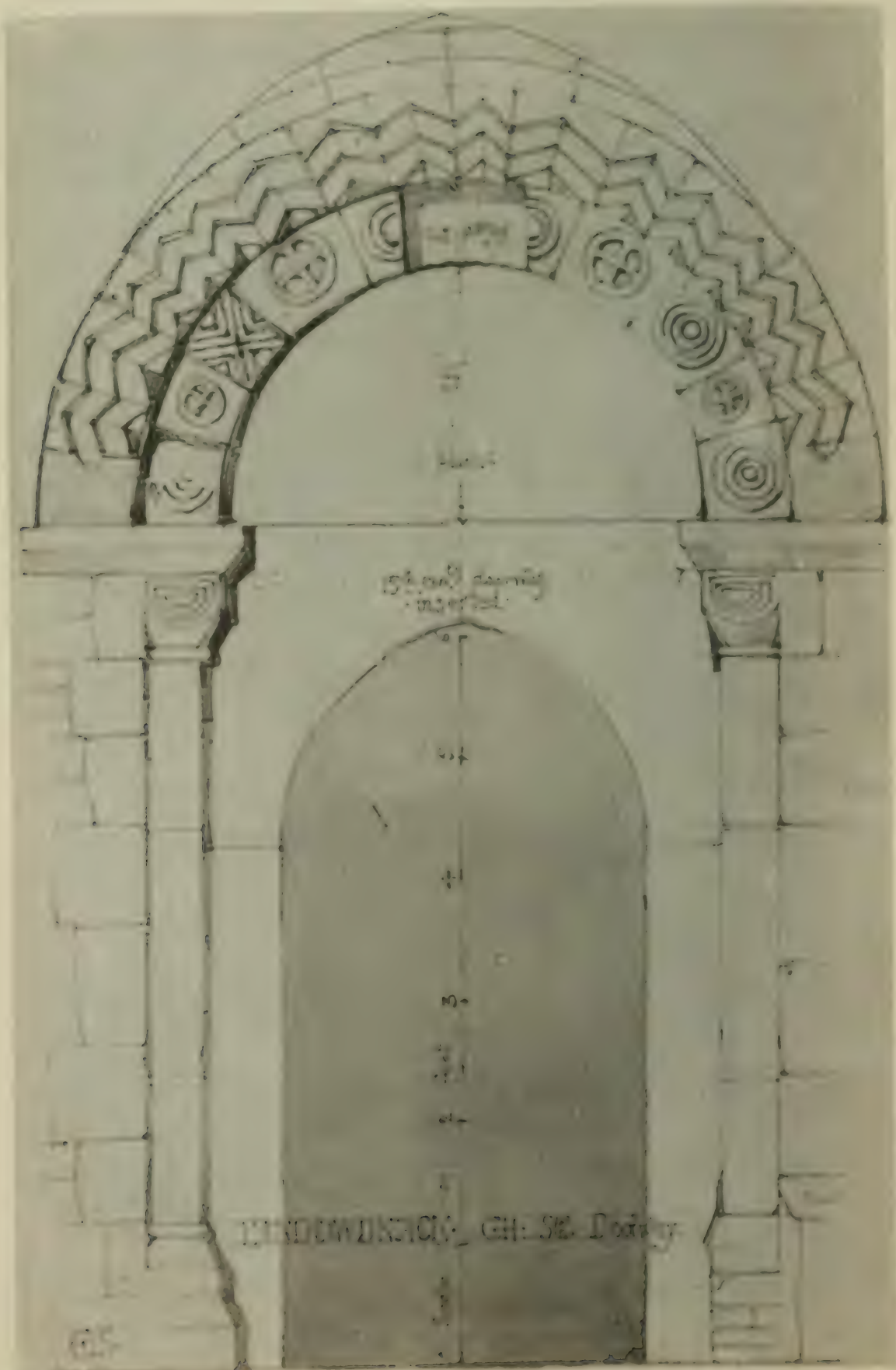


PLATE LXXX. Landewednack. South Doorway.

numerous victims from the terrible wrecks have found a resting-place there.

The tower at Landewednack, however, is nearly hidden by trees in a sheltered hollow, where both church and cottage nestle together, to seek shelter from the constant beat of the wind and rain.

The church is of great interest, and the fine south doorway (Plate LXXX), indicates that the Normans considered it necessary to build a church even in this remote corner. It is clear, from the detail of their masonry, that the work was carried out with the same great ideals which led them to create the grand cathedrals of Norwich and Durham. Is it possible that such a race of builders will ever live again?

The masons of the twelfth century had to contend with a very hard stone here, which was not reliable for refined detail. Consequently a kind of material was used which was foreign to the masons of Normandy, who were workers of and accustomed to the soft and reliable stone found in the district of Caen. The Serpentine stone, which is a species of marble, used in this doorway has the advantage of being almost imperishable, and the capitals, shafts, and bases are as sharp as when they were cut. It has not been re-erected by subsequent builders, as was done in the case of the doorways at Morwenstowe, Kilkhampton, and St. Cleer. The archway has not escaped interference altogether, for it is obvious that the inner arch-ring has been pushed back into the wall some four or five inches. Furthermore, the fifteenth-century builders inserted a smaller archway within the more imposing doorway of their predecessors.

The wall is two feet nine inches thick, in which the inner arch over the door is still preserved. The south

transept has been widened towards the west since the Normans planned it. The same thing was done at St. Germoe and other churches. Of course, the quaint passage-way through the corner of the south transept and south chancel-walls, so frequently met with in the churches of the Lizard district, was constructed at least three centuries after the building of the main walls. The north wall of the Norman nave was taken down by the fifteenth-century builders to make way for their new aisle. The west tower, like so many fourteenth-century towers, has no buttresses, and consists of two stages. It is mainly built of huge blocks of serpentine, but it was strengthened by the fifteenth-century masons, who inserted additional granite quoins at the corners, and also added windows, battlements, and pinnacles. The west doorway has been walled up.

There are remains of old windows here and there ; the two-light fourteenth-century windows in the south wall, near the tower, being perhaps the most interesting. As the church has undergone a "thorough" restoration, much of the old character of the building has been transformed into nineteenth-century architecture. The font has been carefully repaired with polished serpentine shafts. The inscription on the bowl is as follows :—

D : RIC : BOLHAM ME FECIT.

He was Rector of the parish from 1404 to 1415.

Landewednack church possesses a south porch of peculiar charm, recalling to mind the porches at Lostwithiel, and, alas ! the one that has been taken down at Poundstock.

It is of late thirteenth-century workmanship, otherwise described as "Early English." In addition to the

delightful archway that leads into the porch, there is the stone-vaulted roof, the ribs of which rise from six corbels. Four of them are well carved with angels bearing shields, the others being modern. Too much cement has been lavished by the well-intentioned "restorer" on this unique Cornish ceiling, the centre of which is enriched with a large and finely wrought boss. The architectural student, fresh from the great churches of Somerset or Norfolk, may be surprised when I say that he may go far to find a better proportioned doorway than the rough, simple, but graceful archway of Landewednack Church.

The twelfth-century, or Norman, doorway is chiefly made of the beautiful stone known as Serpentine. It is found only at the Lizard; although I believe a little has been discovered in the parish of Menhenyot. There are two main varieties of this species of marble, one of a deep reddish-brown interspersed with spots of brighter red. The other kind is of a beautiful deep green, with veins and dashes of lighter greens. The exquisite rock-formations at Kynance and adjoining coves are chiefly composed of this stone. The shafts, capitals, and imposts of the doorway are made of such well-selected pieces of serpentine that they are none the worse for having been *in situ* for seven centuries.

The fifteenth-century doorway, which is wedged in between the Serpentine shafts of the more ancient doorway, is three feet in width, the width of the larger portal being curtailed by at least twelve inches. The top of the inserted doorway reaches as high as the springing of the Norman archway. The object of the fifteenth-century builders in introducing their doorway was to lessen the size of the opening, and to

bring their work into harmony with the rest of the building, which they had considerably enlarged.

The tympanum, if one ever existed, has been cut back, or removed altogether. The space is now hidden with plaster, so it is difficult to settle this question. The capitals are, strange to say, of the same uninteresting pattern. The inner ring of sculptured archstones is curious, and without parallel in the Celtic county. The stones are of light elvan colour, and worn by age, and the top of the arch has been cut away, presumably for the introduction of a nineteenth-century lamp. The simple devices on the stones consist of three concentric circles, typical of "The Trinity," a cross in a circle, and a single decorative pattern in a place by itself. The outer ring of archstones is ornamented with zigzag work of the same description as will be seen in the doorway at St. Martin's-by-Looe, at St. Cleer, and elsewhere.

The label-moulding is nearly hidden by the thick cement which the well-intentioned restorer might have avoided, had he given the matter more thought. The inner arch measures forty-seven inches across, or two inches less than the width between the shafts of the jambs below. It is twenty-five and a half inches from the springing of the arch to the soffit, so that the arch is stilted two inches, or, in other words, the arch is more than a semicircle by two inches. The height from the floor to the springing-level is six feet eleven inches.

The church of ST. MULLION possesses more mediæval work than any other Lizard church, except, perhaps, the larger one of St. Keverne, where, as in this case, there are no apparent remains of Norman work *in situ*.

The chancel and western tower do not appear to have been built earlier than the end of the thirteenth century.

The north and south aisles were added by the fifteenth-century builders, who also built a porch on the south side, when the richly carved roofs and seats were made ; and, fortunately for the county, most of this valuable woodwork remains. The lower portion of the chancel-screen has also been spared. The carving throughout is bold and full of original thought, and it should be seen to be appreciated.

The tower, of only two stages, has pinnacles, which were added (as in the neighbouring church of Grade) in the fifteenth century.

Dignity is given to this little structure by the enormous blocks of richly coloured stone from the Serpentine cliffs at Kynance, used in its construction.

Many of the windows still retain their original tracery.

The font is modern.

LAMORRAN CHURCH.

A MODERN church practically, having been restored and altered beyond recognition. It is cruciform, with a south porch, and has an ancient detached tower standing at the south-west corner. It is difficult to give any date to it, owing to the walls being thickly covered with ivy. The walls, however, are very thick, which points to an early date, probably the thirteenth century, if not earlier.

The church was practically rebuilt in 1845 under the superintendence of Lord Falmouth's steward, and it was again "restored" and partly rebuilt in 1853.

The font has been unmercifully treated, so that it is extremely difficult to give a confident opinion about it. I think that the bowl was made in late Norman times, circa 1200. The bases have been reset in wrong positions.

All vestiges of ancient woodwork have been utterly destroyed.

The little church of MERTHER is within a walk of three miles.

LANDRAKE CHURCH.

SOME of the East Cornwall hills have to be climbed before the five miles that lie between Saltash station and this church can be covered. As it is the same distance from St. Germans, it may be, perhaps, more to the traveller's advantage to start from the latter place. He will then be able to see the new church at TIDEFORD, in which a portion of a Norman font was placed by those who realized the value of ancient stonework (*see* p. 152). In design, this font is similar to that at Laneast, etc. (*see* Glossary, Type III).

The church of Landrake still retains parts of the south wall of the Norman nave and sanctuary, in which the original doorway (Plate LXXXI) remains. It is, however, altered in form, the arch having been removed altogether and a pointed arch, composed of two stones only, substituted in the sixteenth century when the south porch was added. The capitals were barbarously treated at the same time, to suit the altered shape of the arch. The south transept was added in the fifteenth century. The windows in the south wall of the nave and chancel

were, of course, inserted by the builders who added the transept. The north wall of the Norman building was apparently removed early in the fifteenth century, when the north aisle was built. There are only four arches, but they are fine examples of what is described as Perpendicular architecture. Externally the aisle is remarkable for its porch, which reminds us of that at Saltash.

The staircase to the rood-loft occupies the angle formed by the junction of the east wall of the south transept and the south wall of the chancel. There is a one-light window at the bottom of this staircase, opening into the chancel. It is of late fifteenth-century date, and is made of Tartan Down stone. It was not at any time used as an outside window, for there is no glazing, and it would not answer the purpose of a hagioscope between the transept and the high altar. Moreover, it is not constructed like one. It is unlikely that it was made for watching the light on the rood-loft because the east side of the projecting cove of the screen would prevent the lights being seen from the window. A possible explanation is that it was used for confessional purposes. In support of this conjecture it may be stated that the low elevation on the side of both chancel and staircase would be convenient for such use. The window appears to have had a shutter formerly, but this has disappeared.

There is a good mediæval "brass" in a recess in the north wall of the sanctuary, where it has been placed for better preservation; but monumental brasses were, of course, never intended to be placed in an upright position.

The west tower is not of the usual Cornish type. It is built of Tartan Down stone and rises to a height of eighty-three feet. The octagonal stair-turret rises ten feet higher, and is surmounted by a pinnacle in the

centre, the top of which has gone. All the pinnacles of the tower have three-quarter-round shafts at the corners, with a hollow moulding between, which decreases in width towards the top of the shaft. The tower was evidently begun at the end of the fourteenth century, and completed half a century later.

Returning to the remains of the Norman church, they consist of the lower part of the south wall of the nave, including the jambs of the original doorway. All the lower parts of the sanctuary walls are about three feet thick. To this period belongs the fine old font (Plate LXXXII), standing near the south door. It is among the earlier examples of its kind, dating from the beginning of the twelfth century, and it is similar in type to those at Lawhitton, Warbstowe, and Jacobstowe. The bowl is cut out of Purbeck stone, a favourite material with mediæval builders when large blocks were required. It is not quite square, as the north and south sides measure an inch less than the others. The under-surface between the circular panels encloses a large "star." On both sides of each circle are two attenuated dragons.* The cable-moulding at the bottom has been cut away (for I assume that one existed), as may be seen in the examples at Jacobstowe, St. Stephen's-by-Launceston, and others of this type. The four heads at the corners have no shafts under them, for these are only found in the later fonts (of which this was the prototype), as at Bodmin, Roche, St. Austell, etc. The stem is octagonal, and it has suffered from rough treatment, the upper part having been made up with cement. The octagonal base is modern. The four sides of the bowl correspond in design. The date is circa 1100.

* Possibly symbolizing imprisoned dragons.

LANDULPH CHURCH.

THE two base-stones under the jambs of the west tower doorway are of Norman work. The jambs and the arch above were made when the present mid-fourteenth-century tower was built; the top stage is quite fifty years later.

The only other piece of possible Norman masonry is the base of the font; which, however, has been re-worked on the top surface, probably when the bowl of Roborough stone, which was so freely used in other parts of the church, was fashioned in 1660, and the text "Suffer little children to come unto Me" was inscribed thereon.

The plan of the church is a parallelogram, divided from east to west by two arcades of six bays each. The arches seem to have belonged to an earlier building, re-used by the early sixteenth-century builders, who made the octagonal piers with their rough capitals and bases.

The outer arch of the south porch is evidently a re-construction out of late thirteenth-century stonework. The inner doorway of the porch is of fourteenth-century workmanship.

All the windows in the church are of three lights, and a good deal of late fifteenth-century tracery remains.

The mid-fourteenth-century piscina * in the east wall of the chancel is in two parts. The arch is fixed in a recess by itself, whilst a separate recess has been made above, with the moulded jambs which obviously belong to the arch in the lower recess.

* The little carved heads now fixed in the walls of the north and south arcades at the chancel-entrance were probably wrought by the same craftsmen.

The north aisle roof is of late fifteenth-century work, re-used by the builders who re-constructed the church in the sixteenth century. The south aisle roof appears to be still later.

The valuable brass against the east wall of the south aisle is in memory of Theodore Paleologus, indicating the burial-place of the last male heir to the Greek throne. The Imperial arms are engraved thereon. It is dated 1636.

There is a seventeenth-century altar-tomb to Sir Nicholas Lower, with an inscribed brass on the south wall.

The lower portion of the original screen, across the chancel and south chancel-aisle, is a fine piece of fifteenth-century carpentry.

There are six late-fifteenth-century carved benches at the west end of the church, and many others, now in a dilapidated state, are about to be repaired and replaced in the nave.

The only piece of old painted glass is preserved in a small window in the vicarage. It has the arms of the Courtenay family and a tiny figure of a Saint.

The eighteenth-century "sounding-board" is also preserved in the vicarage.

LANEAST CHURCH.

THE best route to the little village of Laneast is by Otterham, on the North Cornwall line, the distance being about seven and a half miles. Tresmere is nearer, but the road is more difficult.

Between Otterham and Laneast some of the highest ground in the county has to be crossed, and (at the time of writing) the two highest inhabited houses above sea-level may be seen on the right, soon after leaving Otterham station. The village lies in a hollow just off the downs, so that the tower is not visible at a distance.

The vicarage-garden and the churchyard, with its well-kept trees, adjoin each other, and the weather-beaten tower of three stages, surmounted by light pinnacles, appears to be in the garden. The Norman church seems to have been cruciform in plan, of which only the northern half remains, and a good deal of the walling has been more or less rebuilt. The east window of the north transept, however, although at present square-headed, retains its original jambs and sill; and the circular arch on the inside, which may have been rebuilt, is evidently of the old form. The lower part of the north walls of the church, including the chancel, averages only two and a half feet in thickness, or a few inches less than Norman walls usually are; but I think there can be little doubt that they form part of the original building. The font is unmistakably their work, and is wrought in Purbeck stone. It belongs to the class of fonts mentioned in the article on fonts (see No. 3). The best example of this type is probably that at St. Thomas', Launceston. In old work, although the same design may be frequently met with, the detail or the method of working is always varied, but in this case its individuality of design is more marked, for the top margin of the bowl, usually left plain, is carved with the "star" ornamentation. Again, four carved heads are almost universal in this kind of font at the corners of the square bowl. Here we have only three heads, while the corner facing south-east is

ornamented with a long oak-leaf. It is just possible that the craftsman while fashioning the bowl broke off a piece of this corner, or that there was a flaw in the stone which compelled him to apply his personal originality, where there was insufficient stone to carve the fourth head. The bowl measures two feet two inches from north to south, and rather less than two and a half feet from east to west. I think that it was intended that the bowl should be square, or at any rate not so much out as in this case. It may readily be understood that the great difficulty of transporting such a large stone made it liable to injury on the way; and if the injury did take place, the mason would have to make the best he could of the stone. The shaft, in consequence of the irregularity of the bowl, is not a true octagon. At the bottom it is square, and has been let into a modern step. It stands south of the nave, opposite the south entrance.

The work of the Early English masons will be seen in the interesting triple lancet north window of the north transept. As thirteenth-century windows are rare in the county, probably owing to their displacement for larger ones in the fifteenth century, this example is all the more interesting. The centre light is only nine and a half inches wide; the side lights about an inch less.

The arch into the transept seems to have been constructed a century later, probably owing to the circular Norman arch having fallen into disrepair; or it may be that the simple earlier arch appeared too plain to the later craftsman. The north window of the chancel is a "restored" example of thirteenth-century work.

The tower was evidently commenced late in the fourteenth century, the west doorway being unmistakeably

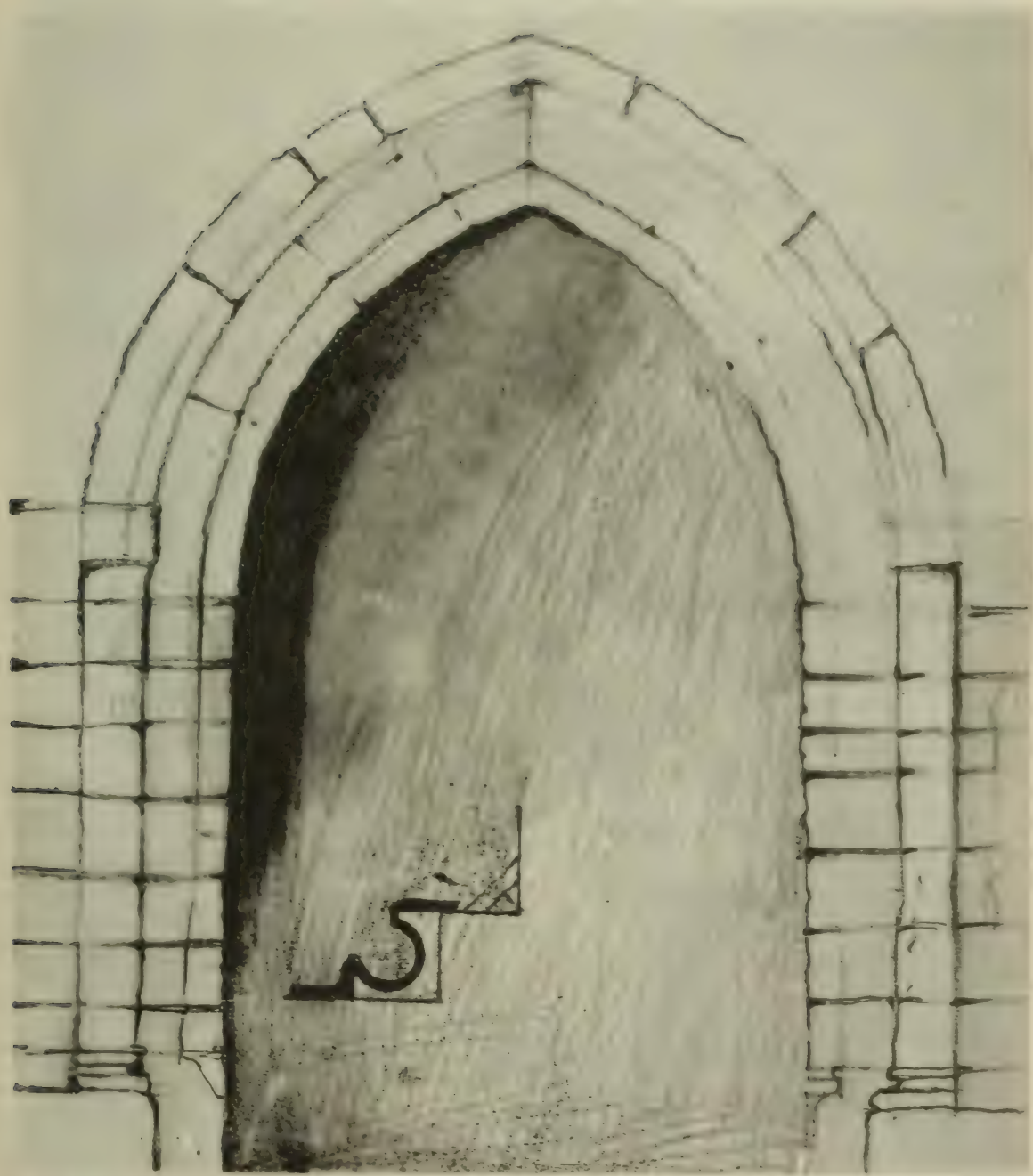


PLATE LXXXI. Landrake. South Doorway.



PLATE LXXXII. Landrake Font.

the work of that period. It appears, however, from the windows and the upper stage that it was not finished until the middle of the following century. The beautifully moulded tower-arch was evidently wrought in the first half of the fifteenth century. The stone used for this arch is different from that of the doorway. It may be remarked that the majority of single aisles added to un-aisled churches were placed on the south side in the fifteenth and following centuries. It may also be noted that the Norman builders, as far as we can judge of what is left of their work in the county, usually added the first aisle on the north side, as may be seen at North Petherwyn, Morwenstowe, St. Breward, and Lelant.* The fifteenth-century craftsmen added a south aisle of five bays, in granite, on the south side, resulting in the destruction of the south side of the Norman church. A porch was added at the beginning of the next century on the same side. The south chancel-window was introduced about the same time. There is a stoup and a piscina in the south aisle. All the aisle-windows are good examples of fifteenth-century masonry.

There are three imperfect pieces of fifteenth-century painted glass in the chancel. In the centre light of the east window the subject is the Crucifixion. In the south window St. Christopher, with the Child Christ, represents one subject, the other being St. Gulval, indicated as an abbes.

The church possesses far more than the average amount of its original woodwork. The roofs have been restored, but a considerable quantity of the old ribs has been re-used in nave, chancel, and south aisle. The porch has been roofed with well-carved timbers left from

* St. Clether is an exception.

the restoration, and it is clear from the absence of nail-holes that the timbers were never ceiled on the curve, as so many old roofs were in post-Reformation times. The ancient method was to plaster between the rafters on the under sides of the slates, which in those days were heavy and rough.

There are thirty-one carved late-fifteenth-century bench-ends containing panels filled with symbolical devices of the Passion and armorial bearings. In addition to these, there are two desk-ends of the same period with "raking" tops, evidently original desk-ends from the chancel. At present they are in the south chancel-aisle.

The screen is the most interesting part of the original woodwork. It extends across the chancel and south chancel-aisle. The tracery is not so carefully wrought as usual, although the screen was made probably at the commencement of the sixteenth century. The design of the tracery is, I think, unique in the county, the mouldings being simpler and without the usual bead in the middle of the tracery. The tracery below the transom is modern. The doors belonging to the chancel-screen are now utilized in the modern screen of the tower. There is no step between the nave and the chancel; the three steps into the sanctuary were added in recent times.

LANIVET CHURCH.

THIS church, distant about three miles from Bodmin, is an interesting example of early fifteenth-century work, but there are no remains of a Norman building. In the

chancel, however, there is a finely carved late-Norman capital, which probably belonged to the Priory at Bodmin. The carving resembles the portions of capitals which may be seen in the Priory garden. (*See* Bodmin.)

About a quarter of a mile from the church, near a stream, is St. Benet's "Abbey," now used as a residence.* There are considerable remains of the old building at the back of the house, which was, no doubt, largely built of the old materials. The upper parts of the stone-headed windows are of fifteenth-century work; but they have been lengthened to double their original height by lowering the sills nearly to the ground-level. The early fifteenth-century tower is situated at the rear of the building, and the stone-weathering over the fine arch indicates the original roof-line which abutted against it. The tower is of granite, with three-light uncusped windows in the belfry stage, which is reached by a newel staircase. The battlements have gone, and the tower now stands detached.

During the removing of the dilapidated rectory-house some interesting fragments of late thirteenth and fifteenth-century tracery, wrought out of Pentuan stone, were discovered utilized as building material. The best of these pieces have been preserved at the new rectory.

* "Abbey" is a misnomer. "As to St. Bennet's, in the parish of Lanivet, asserted to have been a nunnery subordinate to some foreign monastery . . . it was nothing more than a chapel of special devotion, as is proved by a document, dated May 6, 1535, in Vol. II. of Bishop Veysey's Register. It is indeed a remarkable fact that there was no nunnery whatever in Cornwall." Dr. Oliver's *Monasticon of the Diocese of Exeter*, page v. (Preface).

LANLIVERY CHURCH.

THE church is situated six miles south of Bodmin, from which it may be reached over a succession of hills; the building stands high. It was re-modelled in the fifteenth century, and has a fine tower with lofty pinnacles.

Nothing remains from the Norman times except the upper portion of a stoup in the south porch.

The carved roof is valuable in this locality, where so many have been absolutely destroyed.

NOTE.—Lanlivery, Lanlyvery cum capella de Luxylyan (*Inquisicio nonarum*), de Bocardel (the Manor of Bodardle or Bodarle) (1162-70, *Mon. Dio. Exon.*, p. 41),* Lanliverie cum capellis de Luxulian et de Lostwythiel (1281, *Ibid.*, p. 43). Lysons identifies Lanvorck (temp. Rich. I, Dugdale *Mon. Angl.* i. 586) with Lanlivery. There was in 1235 a hermitage de Ponte-Baldwyni (*Mon. Dio. Exon.*, p. 38.) Qu, by Pont's Mill. The chapel of Luxulyan appears, *Ibid.*, p. 34, (1337) as Lansulien. This chapel is apparently identical with Capella de Bodwithgy (1235) and Capella de Bodewigi (*Ibid.*, pp. 37 and 41). Associated with these chapels amongst the possessions of Tywardreath priory is Capella de Richbrene (*Ibid.*, p. 39) apparently the same as Redbren, where (*Ibid.*, p. 41) the priory held land. I hesitatingly suggest that Richbrene = Resprin in St. Winnow.

* By the same charter wherein this name occurs there was granted "Ecclesia Sancte Marie de Valle." In the Taxacion of Pope Nicholas IV this is entered as "Capella Monachorum de Valle." The Cardynham who founded Tywardreath priory, apparently, annexed an obligation binding the Monks of that priory to serve a chantry within the monastic Church of St. Mary de Valle, near Bayeux (*Mon. Dio. Exon.*, p. 33). There was no church of this name in the county, and it would seem that this chantry, being a benefice with an English patron, was treated as an *Ecclesia*, and included accordingly in the Taxacion of Pope Nicholas IV under "Ecclesie Archidiaconatus Cornubie." Cp. the case of Lamana, in Talland. It is possible that the name Bocardel, above, should be printed Botardel—*t* and *c* being practically interchangeable in old MSS.

LANREATH CHURCH.

THE nearest station for Lanreath is Looe, which is the terminus of the branch-line from Liskeard. The six miles of road between Looe and the church commences with a hill nearly a mile and a half long: it may be consoling to the traveller to assure him that the hills further on are not so bad! As the way lies directly through PELYNT, the opportunity may be taken of visiting that church for the sake of seeing the Trelawny monuments, which are of great interest. The mock Norman arcade probably has some significance. It is decidedly post-Reformation work.

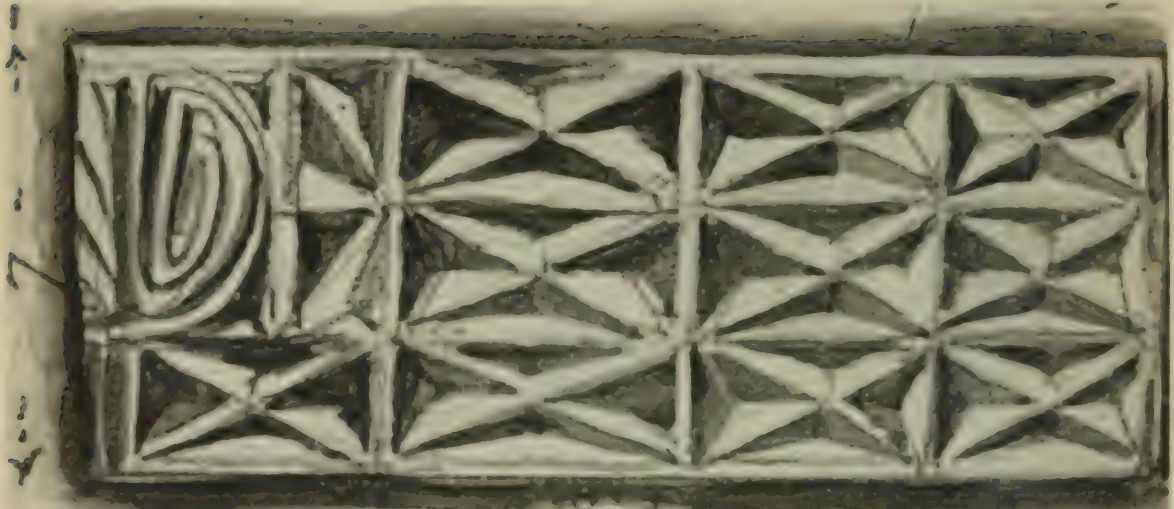
There is nothing uncommon about the exterior of Lanreath Church. It is simply a characteristic Cornish church with the usual continuous line of roof from east to west. The south aisle and porch were grafted on to the older building in the middle of the fifteenth century; but the north transept belongs to the original Norman structure. There is nothing left, however, to remind us of the work of the Normans in the transept, for the windows there, as elsewhere, are all insertions of more recent date, and the arch connecting the transept with the nave is entirely modern. It may be as well to remind the reader that the character of the windows is no sure guide to the period of the building of the wall in which they occupy a place. In determining the age of an old wall or any part of a building, the proportions and character of the stonework must be understood, and the thickness of a wall will often go a long way to assist your decision as to the date of its

erection. Thick walls in small low structures in Cornwall, and by thick I mean within a few inches, more or less, of three feet, are, in most cases, of Norman construction; and the same will often be found to hold good in the case of the larger churches in the diocese. Although there are no Norman windows *in situ* either in the north wall of the nave or of the transept (which I consider to be the northern arm of the original "Cross Church"), yet the jambs of the north doorway are left to help us to identify the Norman work. The arch is much more recent than the jambs, which are merely chamfered; and the doorway has been walled up for at least thirty years, so that the inner part of the jambs is hidden from view.

The finely wrought font (Plate LXXXIII), circa 1100 A.D., which stands adjacent to the west respond of the south arcade, is a splendid example of early Norman stonework. It is entirely circular, and made of a kind of stone unknown in the neighbourhood, and to the writer. The full diameter of the bowl is nearly thirty inches, and the height is about fifteen, or half its diameter. The projecting band above the base is six inches high, and it projects two and a half inches. The enrichment on the sloping surface at the top has been described as "dog-tooth" ornament. It does not require much power of observation, however, to refute this statement. It is at least three-quarters of a century earlier than what is known as the dog-tooth ornament, which was probably developed by the "Early English" craftsmen from the Norman "nail-head." The enrichment on the upper chamfer of the projection which we are considering is merely a form of "zigzag," and the same kind of ornamentation is carried round the top of the bowl in a more



PLATE LXXXIII.



Side

LANREATH: CH: Altar Slab.



18

Top

attenuated form. The "plait," or interlaced pattern on the outer surface of the same projection is distinctly Celtic. It does not resemble any variety of the Norman cable-moulding. There are several fonts in Cornwall of the same general design, as at St. Ladock, Fowey, and St. Feock.

The consecration-cross on the top of the bowl was cut, in my opinion, about half a century after the font was made. Buildings were often consecrated a considerable time after the work was finished. The Jacobean font-cover is well carved; and, although there is a disparity of fully five hundred years between the execution of the font and its cover, they are quite in character one with another.

On the sill of the easternmost window of the south aisle is the broken half of the Norman altar-slab, the only example in the county, known to the author, of an ornamented mensa executed by Norman craftsmen. Three of the five crosses are plainly distinguishable, so that this is the larger half of the slab; and, as it measures only eighteen inches, the complete length must have been less than three feet. The width is fourteen inches, from which it is clear that it belonged to a chapel in some part of the church, for its small dimensions would have precluded it from having been part of the principal altar. The sides of the front and end are ornamented with an effective incised pattern, the edges being still quite sharp; a fact which is partly due to the hard nature of the stone out of which it was made. The slab is seven inches thick, and the crosses on the top are not arranged in regular order, as may be seen from the plan (Plate LXXXIV). By this I mean that the upright lines of the crosses lean towards the right in

marked contrast to the skilful workmanship shown in the general execution of the slab. It would have been perfectly simple for the mason to have cut them at right angles to the edges of the mensa, and to place them neatly in the corners (as a modern mason would do). But if this had been done the significance would have been lost. The probable explanation of what we may term the erratic positions of the crosses is due to the method of consecration practised by the priest in those early times. As the priest stood in front of the slab or mensa to perform the act of dedication, he dipped the forefinger of his right hand in the holy oil, and made the customary five crosses with the oil on the actual stone. The mason cut the crosses to correspond exactly with the finger-marks made by the priest, and these would naturally be somewhat irregular. The reader should observe that the terminations of the ends of the crosses are shaped somewhat like the ends of a Maltese cross, and it will be noticed that a similar kind of cross is cut on the margin of the bowl of the font towards the east.

The church would be well worth seeing if only for its very fine screen, which extends across the chancel and the south aisle. All the ten bays retain their beautiful tracery, but the cove has gone. The carving of the uprights, and what is left of the cornice, is of the best early fifteenth-century workmanship. The tracery of the gates is decidedly Flemish in character. The Jacobean stalls in the south aisle bear the arms of the Gryles and Bere families. The ends have poppy-heads of *fleur-de-lis* shape. The chancel-stalls correspond with these, and are coeval with them.

There is a splendid monument to a member of the

Gryles family (now written "Grylls"), on the south side of the chancel.

The parish may be congratulated for the manner in which the church was handled at the restoration under the direction of the late G. F. Bodley. It will suffice to say, with reference to the controversy as to plastering cradle-roofs, that this eminent architect has boarded the panels of the fine old south aisle roof, and that the plaster has been removed from the ribs in the nave, where the defective timbers have been made good with others of the same material.

In the case of the north aisle, the fine roof of which is also of late fifteenth-century workmanship, the ceiled ribs were in sufficiently good repair to render restoration unnecessary. In the case of the nave, however, where the plaster had to be removed, Mr. Bodley did not replace it; and, moreover, in the south aisle (as I have already said) he boarded the panels in preference to re-plastering them. It will often be observed in a west-country church that the ribs and purlins are simply moulded in one roof, while the timbers in the adjoining roof are carved. It is safe to assume that the carved beams were executed quite twenty-five years later than the plainer ones.

There is a piscina in the south chancel-aisle; it does not, however, appear to me to be a genuine one, but rather to have been made up from old pieces of stone originally prepared for another purpose.

The long narrow stones used in the construction of the exterior walling are remarkable in the fifteenth-century tower and the west wall of the south aisle, where I noticed one stone over eight feet in length.

The church is one of the most charming of mediæval

Cornish sanctuaries, and it is good to find that it is tended with such loving care.

On the fine old monument, against the south wall of the chancel, there are four figures on the upper part, of Charles *Gryles* and Agnes his wife, their chaplain and steward, and below are arranged their four sons and four daughters. The inscription above is as follows:—

“ Here lyeth the Body of Charles Gryles, Esq^r., Counsellor at Law, who was buried the 2nd Day of March, Anno Dom : 1611, also the Body of Agnes Gryles, his Wife, who was buried the 13th Day of June, Anno Dom : 1607, by whom he had four sons and four daughters, all which daughters are departed this life, and one son, in memory of whom, and in hope of a joyful Resurrection, this monument is here erected by John Gryles, Esq^r., their son and heir, Anno Dom : 1623.”

Beneath the figures of the sons and daughters are these lines—

“ The Last died First, the First and all the Rest
With children store, the living God hath blest
Who praise His Name, that blessed hath their store,
And hope in Bliss to bless Him evermore.

“ One died a child, the rest all childless died
And yet with child in childbirth, Heav'n denied
Base earth their souls or issue should detain
Rare things are shown, but straight shut up again.”

In the remains of the manor-house, in Church-Town, there is an oak-panelled room with carving. The arms of the Gryles family are here preserved. The date of the room is about 1612.

LANSALLOS CHURCH.

THIS church has a nave, chancel, and north and south aisles, and a good western tower with angle buttresses reaching nearly to the battlements. Around the lower part of the buttresses are tracery panels of flamboyant character. The building was evidently re-constructed in the fifteenth and sixteenth centuries. There is no evidence of the original Norman church except the bowl of a font, which is now supported on five modern shafts on a square base (Plate LXXXV). The bowl is square, and appears to be of Pentuan stone. The north and south sides are much alike in design ; but the east and west sides are different. The childlike device representing four lilies, each surmounted with a crown on the eastern face, is interesting. The sculpture is in shallow relief, the ground of which is only sunk about half an inch. There is no lead inside the bowl, the sides of which are nearly straight. The date is circa 1100-1130.

Half of an early Norman base of a font was found some twenty years ago. It is similar to the bases at Tremaine, Rock, and St. Enodoc.

A portion of what may have been the bowl of a late Norman stoup has been set in the south porch, above which a modern arched head has been fixed. The church retains nearly all its old roofs and carved benches. When it was re-constructed the builders utilized a quantity of Norman wrought stonework taken from the Norman arcade, which is built into the north and south walls of the present structure. These pieces may be recognized here and there. The convex surfaces are mostly hidden inside the wall. From the quantity of

these stones it is evident that there must have been an important building here in the eleventh century.

There are some broken remains of two recumbent stone effigies of a Crusader and his lady. They are of thirteenth-century work.

NOTE.—Lanselewys (Taxacion of Pope Nicholas IV (end of the thirteenth century); Sancte Ildiarnede Lansalewis (Episcopal Registers of Exeter, 1320)).

LANTEGLOS-BY-CAMELFORD CHURCH.

THE signification of the name implies "the place of the church." There is another Lanteglos (by Fowey), which retains far more of its mediæval interest than this church, which is situated about three miles from Camelford station.

The plan consists of nave and chancel, with a transept on the north side, the south aisle having been added in the fifteenth century. The south porch is about thirty years later than the aisle.

The west tower is of three stages and, like many other fourteenth-century towers, it has no buttresses. The doorway is well moulded, and calls to mind the more interesting example at Egloshayle.

The font is octagonal, with good flamboyant tracery in the panels.

The east window in the chancel contains evidence of flamboyant influence. Some of the smaller windows still retain their original tracery, and are earlier in character than most of the fifteenth-century work in the county.

The only remains of the Norman church consist of the north walls of the nave and chancel, in which windows and a little doorway have been recently introduced. The lower portions of the north transept walls are of the same period; but the upper portions have been rebuilt. The responds of the arch into the transept are original, including the impost-mouldings, which are eight inches deep; the arch, however, has been re-constructed. The responds are two feet seven inches thick, and measure six feet six inches to the spring of the arch.

There are some remains of the nave and south aisle roofs, now ceiled up. There are no fragments of old seats or screens.

NOTE.—Sancte Julitte (Taxacion of Pope Nicholas IV), Sancte Julitte de Lanteglos cum capella Sancte Athewenne (Advent—Inquisicio nonarum of 1340). The name appears occasionally as Nanteglos. In an undated Terrier (apparently temp. Elizabeth, printed in Maclean's "Trigg-Minor"), this parish is called "Lantegloose with the chapple appendant of St. Tawne, alias Adven." Is this the parish "de Dewle Lanteglos," in which the Cell of St. Cyric held land? (Ministers' Accounts, Henry VIII., Mon. Dio. Exon., p. 69).

LANTEGLOS-BY-FOWEY CHURCH.

THIS church is spacious, solitary, beautiful for situation, and full of interesting features. The northern wall bulged out dangerously before the "restoration," and has been supported by three buttresses. When we undertook the much-needed repairs we found that the timbers had been braced together with beams and iron ties, the former uncouth, the latter eaten with rust. A shapeless gallery, unused, dirty, and decayed, blocked the fine belfry

arch. The east window might have served for a garden frame; the walls and arches were punctually and annually whitewashed at Easter for some forty years; and in the body of the church bench-ends of the fifteenth and sixteenth-centuries, and seventeenth-century panels of exquisite design had been mixed up indiscriminately with high box-pews and patchwork of the meanest and cheapest carpentry.

We cannot say confidently to what Saint it was dedicated. William of Worcester (1478) ascribes it to St. Willow, a pre-Augustine hermit and martyr and missionary from Ireland, whose body, after decapitation at Lamellin, half a mile up the valley, was carried down to "St. Willow's bridge," at the head of the creek. Leland, however, in the next century, found a chapel erected here to the Saint, and speaks of it as distinct from the parish-church on the hill above. In the existing building Norman work survives in the corners of the great tower-piers, perhaps its finest feature, and also in the jambs of the south doorway (Plate LXXXVI). The font is of early thirteenth century work; the arcades date from the fourteenth century, and the bulk of the traceries from the fifteenth and sixteenth. By the porch stands an extremely fine churchyard-cross, square headed and profusely decorated. It was dug out of the churchyard ditch about sixty years ago.

The church appears to have been appropriated in 1284 by Quivil, Bishop of Exeter, to the hospital of St. John the Baptist at Bridgwater, "with the chapel of St. Saviour's, its rights and all appertaining;" and by a deed dated ten years later a certain "Elyas de Albiniaco" surrenders to the Bridgwater hospital, for two hundred pounds of silver, two acres of land and all claims to the



PLATE LXXXVI. Lanteglos-by-Fowey. South Doorway.



Ward

East

LANSALLOS
Ch.
The Font.



PLATE LXXXV Lansallos Font and Ornamentation



PLATE LXXXVI Lanteglos-by-Powey, Font

advowson of Lanteglos church and the chapel of St. Saviour's dependent thereon. With the dissolution of the monasteries the rectory and advowson passed to the Crown; but in 1608, they were granted by James I to Cole and Rowden, two nominees of Viscount Haddington, as part of his lordship's reward for having saved the king's person from the mysterious Gowrie conspiracy.

There are a few pieces of fifteenth-century glass preserved in the east window of the south aisle. No signs of the passage-way through the arcades at the original rood-loft level were found at the "restoration"; all traces had been previously effaced.

In plan the church is a parallelogram divided into three parts by two late fourteenth-century arcades. The fine west tower is incorporated with the west end of the nave, the aisles extending westward on either side.*

A general re-construction of the building took place towards the end of the fourteenth century, which marks the date of the north aisle; the south aisle was added at the beginning of the following century; the south porch, which protects the simple but interesting south entrance, appears to have been rebuilt in the seventeenth century. The only remaining portion of the Norman ground-plan consists of the lower part of the base of the tower; but even this did not escape re-construction at the hands of the fourteenth-century builders.

The arches are quite simple throughout, and were, probably, formerly decorated with stencil work. On an examination of the ground-plan it will be seen that the respond of the north arcade is about three and a half feet thick.

* The north aisle is the earlier of the two.

I consider that the Norman nave and chancel were not so wide as the present body of the church. The length of the existing church from the east wall to the west wall of the tower measures ninety-eight feet, the full width being fifty-two feet. The four-light windows, three of which are in the north wall, the other two being in the south wall, are of a type unusual in Cornwall. They call to mind the windows of Somersetshire, and the connection of the church with Bridgwater may account for this characteristic. The other windows are all more or less interesting, the only modern ones being the east and west windows, the tracery of which had been destroyed previous to our "restoration" of 1905. There are some pieces of old glass worked in at the top of the east window of the south aisle. The little door to the left of the window has been taken from another part of the church, the jambs being fixed on the inside of the wall instead of the outside. The stonework appears to be of thirteenth-century workmanship. The door itself was made in 1739, and the method of fastening is quaint and ingenious. There is a sliding-bolt which, when pushed home, releases a second bolt, which is fixed upright, and falling down keeps the horizontal bolt secure.

There are many points of interest in this, at one time, important sanctuary. I will first deal with the font (Plate LXXXVIA), which cannot correctly be classed as Norman work. I have included it because of its Norman shape: the detail may or may not have been cut later.* The bowl is of Pentuan stone, also used in the construction of the tower, and other parts of the building.

* This was frequently done. Plain surfaces were often ornamented at a later date.

The inside is hollowed octagonally, the only Cornish one of the kind I know. The four sides are ornamented with the same design, and the centre line, cut by the carver to help him during his work, is plainly discernible on more than one side. The slender Purbeck shafts have been somewhat reduced by successive scrapings. The inside of the bowl has been roughly treated, and it is not lined with lead. It was necessary to make some repairs for its better preservation. The date is circa 1200-1230.

The fourteenth-century builders probably made use of the south doorway of the Norman church, so that it is not now in its original position. It is evident that the jambs are of late Norman execution, including the impost mouldings, and the two "springer" stones of the arch.

Norman aisles in Cornwall were usually not more than ten feet wide, judging from the evidence we have of the aisles of St. Germans and the existing portion of the Norman north aisle at St. Breward. The existing south aisle is fully fourteen feet wide. The builders in reconstructing the doorway altered the shape of the arch, but they re-used some of the Norman stones. Careful observation will show that the curves of the two "springers," or bottom stones of the arch, are not the same as the curve of the upper part.

On the soffit of the eastern jamb there are two fairly perfect consecration-crosses, and on the opposite side are indications of two others. These were discovered after the removal of several coats of whitewash from the stonework of the doorway.

The canopied tomb in the south chancel-aisle is of fifteenth-century workmanship, and traces of colour were

found upon it. The back surface of the stonework seems to have been formerly decorated with a painted subject. The tomb seems at first sight to be in its original place; but, on examination, we discovered that the moulding of the top slab is continuous on all the four sides. As it now rests, in the recess of the first-mentioned tomb, part of the slab is hidden. If the craftsmen had meant this to be, they would not have continued the moulding round the slab, now jammed against the back of the recess. The upper surface of the slab contains a fine brass with a marginal inscription of early fifteenth-century date. The engravers did not finish the actual date, they only got as far as 14 . . . , a space being left blank for the remaining figures. In the south-east corner of the same aisle is another valuable brass. All these memorials are connected with the Mohun family.

There is an early-sixteenth-century piscina in the chancel, and another in the south chancel-aisle, the head of which has been made up from part of a window. The stairway in the south chancel-aisle which led to the top of the rood-screen was opened out at the time of the "restoration," when some delicate pieces of carved imagery were brought to light, the most interesting being the broken pieces of a small alabaster panel on which is represented the martyrdom of St. Laurence. The Saint is represented as lying on his gridiron, the wounds on his limbs being painted red. A fire is burning under him, with an attendant soldier sitting on either side of it, one of whom has a pair of bellows, the other being in charge of a pitcher.

The meaning of the hole through the east respond-wall cannot be definitely known. The wall is here three feet five inches thick; and, in my opinion, this is a piece

of Norman masonry. The hole is nearly square, but rather longer at the north aisle end. On the chancel side it is five and a half inches square. If it were a lychnoscope it would have been used before the fourteenth century when the aisle was built. It would have been necessary to approach it by steps outside, where the ground is much lower. The hole is three feet four inches above the chancel level.

Two portions of the covers of stone coffins of late thirteenth-century character were also discovered. It may be truly said that this church was a storehouse of rich craftsmanship, as indeed it still is. Although there are no remains of the screens, there is ample evidence of the carver's art in the roofs and bench-ends. The timbers of the north aisle-roof are not moulded, the plates being merely chamfered. It is the original roof of the fourteenth-century aisle. The nave roof is a fine example of a moulded fifteenth-century cradle-roof. The roof of the south aisle is the latest and most enriched roof in the church. None of the roofs bear any sign of having been ceiled. There are a few nail holes in the timbers of the south aisle roof, caused by the clumsy method by which modern repairs were carried out. When a purlin or rafter fell from long neglect it was nailed against the ribs without regard to its correct position, and that is how I first saw it.

The carved benches exhibit numerous varieties of panels and running foliage patterns, and are worthy of careful examination. The panelling now at the west end of the south aisle was executed at various stages in the seventeenth century. The open carved-work heraldic designs on the upper panels are of great interest and value to the county where so much has been destroyed

by indifference and mistaken restoration. These panels were taken from the east end of the church, and comprised the most interesting portion of the family pews of leading families. Two legs belonging to the Jacobean altar-table were found under the modern pulpit.

Before the repairs there were high pews ranged along both sides of the altar.

LAUNCELLS CHURCH.

THE church forms the centre of a tiny village about a mile and a half from Stratton. It is beautifully situated among trees, and stands in the midst of undulating land. The sacred well on the south side of the church was probably used by the early missionaries before the church itself existed.*

The only evidence of the Norman structure consists of the font, which is in a somewhat mutilated condition. It is quite obvious, however, from the simplicity of the design and its rude character, that it is one of the earliest examples, and most probably was fashioned by Saxon masons. There is abundant evidence to prove that Saxon workmen were employed by their more skilful conquerors from Normandy. Mr. A. Reeve, after a careful study of the arcades at Waltham Abbey, was able to identify and distinguish the work of Saxon stonemasons from that of the Normans, especially when placed in juxtaposition with the better-finished Norman masonry.

* At Massandra, in the Crimea, the ancient baptismal stream runs under the altar of the church.

Again, in Norwich Cathedral, the head verger, who formerly worked as a mason on the building during some extensive repairs, which consisted largely in the removal of whitewash, etc., from the walls, was of opinion that a large portion of the north side of the building was carried out by Saxon workmen. He arrived at this conclusion from the character of the stonework, the jointing, and the masons' marks, which are drawn by hand, whereas those of the Norman workmen are nearly all geometrical (*see* Preface).

In the case of a font, or, indeed, in any masonry I have come across in the county, I have not discovered any masons' marks.

The font may be said to be circular in shape, the bowl being twenty-six and a half inches across from east to west, and about twenty-five inches from north to south, the inside diameters being twenty inches east to west, eighteen and a half inches north to south. On the outside the bowl is fifteen inches high, and inside nine inches deep. The upper part of the bowl is encircled with a double cable-ornament, the twist in each case being in opposite directions. The stem is seven inches high, and stands on a rude base nine inches high. The font now rests upon a modern rubble platform of stone. There is a late Jacobean cover to the font, somewhat like the one at Lanreath, but much plainer. The font stands adjacent to a pier of the north arcade, and is nearly enclosed by old benches.

The church at present presents a very interesting appearance, and is much in need of repair. The present structure was built in the fifteenth century; it is not easy to trace the work of the previous builders. The nave and chancel have the usual continuous roof from

east to west, and are aisled on both sides with beautifully proportioned granite arcades of five bays. The arches are four-centred, and are considerably stilted above the capitals. The windows in the north aisle have evidently been re-constructed, as may be seen from the tilt that has been given to the ends of the labels. The windows at the east end of the aisles are old and contain good tracery.

In the floor of the north aisle there are some valuable encaustic tiles of fifteenth-century workmanship. Some of them are about three-quarters of an inch thick. Among the patterns, which are well drawn, are a man's hand, a lion, a pelican, and conventional flowers. At the end of the nave is a massive tower of three stages without buttresses. The pinnacles are large for so plain a tower. The west doorway contains a bold wave-moulding in the arch-jambs, and the former is protected by a large label-moulding, the ends of which are cleverly worked into the upper part of the tower-plinth.

What appears to be a consecration cross may be seen under the left-hand label-termination of the west window.

The outer arch of the south porch appears to be made up of the remains of two earlier arches, and the inner arch is well moulded. The porch still contains its old seats and stoup.

The church is fortunate enough to possess all the old roofs, which are at present ceiled. The nave and chancel roofs are tunnelled from end to end with plaster, so that none of the woodwork is visible. The aisle and porch roofs also have their panels ceiled. There are no remains of the old carved screens, but the church is rich in

carved benches of late fifteenth and early sixteenth-century workmanship. Indeed, I know of no other Cornish sanctuary where such a variety of symbolism is displayed on the ends of the benches. The writer counted twenty-eight long seats and six short ones. Several desk-ends have been roughly joined together to make one seat-end. A few of the symbolical devices carved on the shields of the ends are especially noteworthy:—

1. Ladder, sword, pincers, and the tomb, shaped like a coffin with a saddle-back lid.

2. The Ascension is represented with a cloud at the top of the shield, in which appears the end of the robe and the feet of our Saviour, the foot-prints being cut at the bottom of the shield.

3. The Resurrection is indicated by an open coffin, and there are three little boxes, probably for spices.

4. On another shield the same subject is typified by a tomb resting on a rock, the lid being laid across it, with a cross and pennant over it.

5. The burial of Christ is denoted by a closed tomb and three nails.

6. The Last Supper is represented by a round table with a dish, a flagon, and three small loaves upon it.

7. The Washing of the Feet is portrayed by a flagon, dish, and towel.

8. A hideous face with open mouth and prominent teeth probably suggests Sin or Hell.

At the east end of the south aisle is a large tomb, dated 1624, in memory of Sir J. Chamond. The monument is at present entirely covered with whitewash.

A good view of Stratton may be seen during the walk across the fields on the return-journey.

The opportunity should be taken of seeing the old church at Marhamchurch, about two miles from Bude.

LAUNCESTON CHURCH.

ST. MARY MAGDALENE.

EXTERNALLY this is the most striking church in Cornwall, for practically the whole of the external surface of the walls is enriched with sculptured granite-work. It would puzzle many a modern architect, even if he had the best of carvers at his command, to produce anything like the effect that is found here. The varied patterns on the stones are indiscriminately placed here and there over the surface of the walls, with that subtle gift of arrangement, known only to the true artist—a power that cannot be acquired.

Tradition says that Henry Trecarrel gave most of the sculptured stonework, which was intended for the decoration of his own mansion. And it is said that the untimely death of his son, who was drowned, caused him to abandon his project. It is needless for me to point out how well these old church-builders selected and altered what was necessary to make the stones fit for the walls of their church (*see* Lezant, page 237).

It is often asserted that the art of architecture became "debased" at the end of the fifteenth century. The writer can confidently assure the reader that much of Cornwall's best architecture was produced in the early part of the sixteenth century.

Of Norman work there is apparently none save the mutilated circular base of a font (Plate LXXXVII).



PLATE LXXXVII. St. Mary Magdalene, Launceston. Base of Font



PLATE XC. St. Thomas, Launceston. Font.

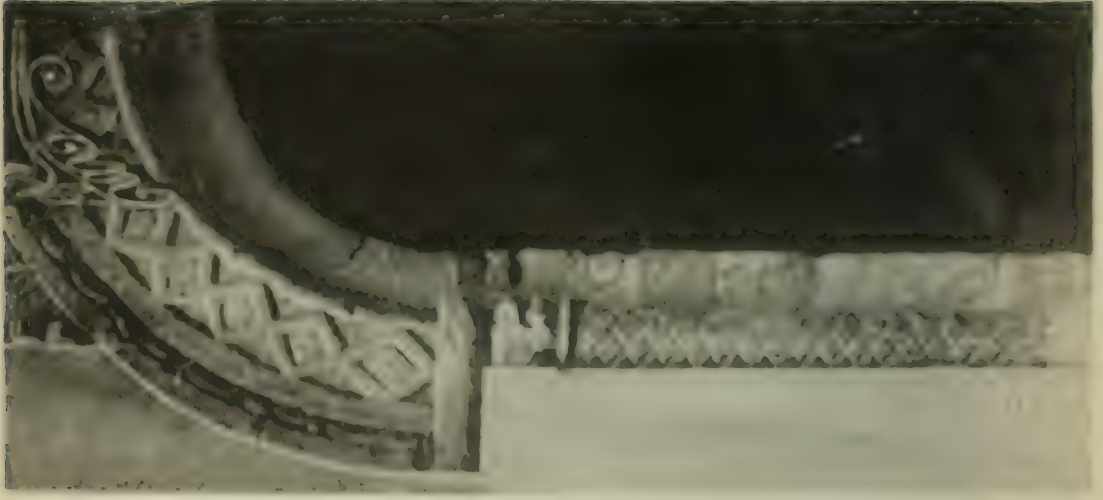


PLATE LXXXVIII.

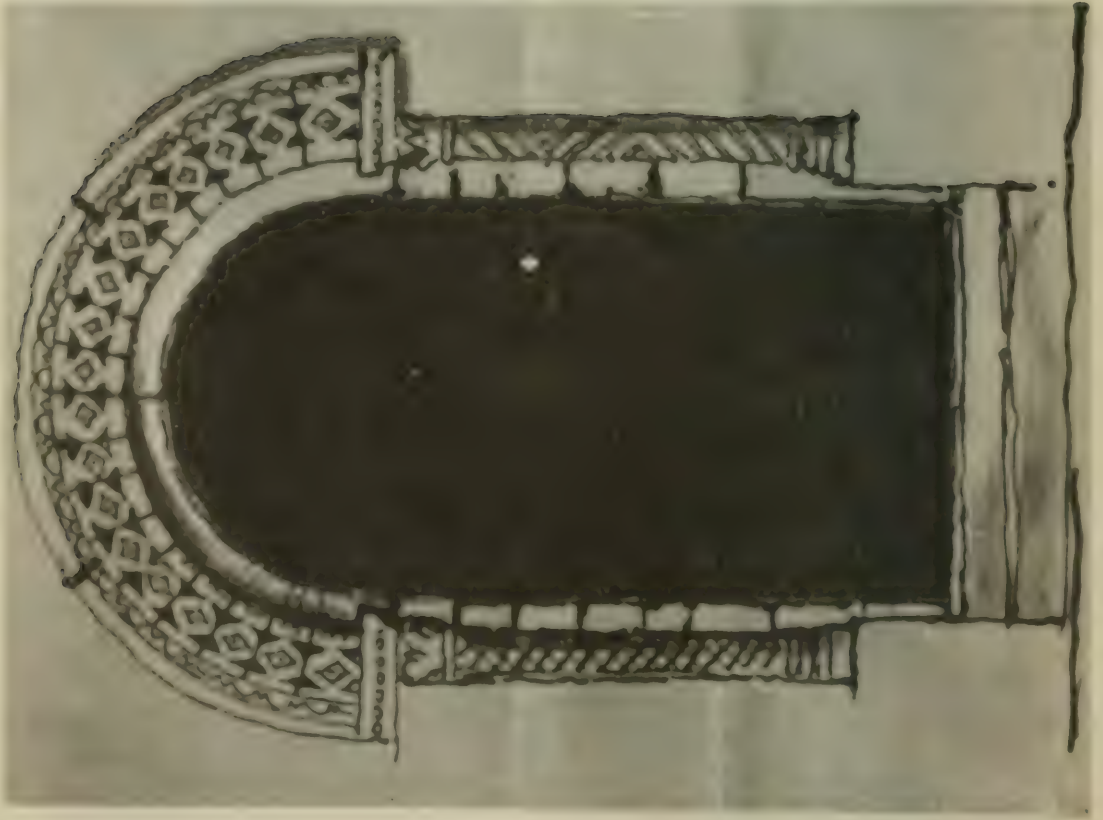


PLATE LXXXIX.

Entrance to White Hart Inn, Launceston.

It is made of Ventergan stone. On it are a flattened cable-ornament and three rudely carved faces. It has been roughly hollowed out for some purpose, so at first sight it appears to be the bowl of a font. It is twenty-three inches across, and nine inches deep. The present font is of post-Reformation character. There is no evidence to show that the Norman base now lying at the west end of the north aisle belonged to this church.

The early fifteenth-century tower proves that an earlier building formerly occupied the site, to which the stone effigy, now resting in an external recess in the east wall of the chancel, probably belonged.

The ground-plan of the present church is a parallelogram in form, and aisled from end to end.

There are eight arches on each side, three of which are incorporated to separate the chancel from its north and south aisles. The mouldings of the piers are unique in the county, and the arch-mouldings are fashioned with unusual delicacy for granite-work.

The south porch was originally vaulted in stone, the "springers" being still in evidence. There is a parvise chamber above. Externally, the south porch is perhaps the glory of the church.*

A good deal of old window-tracery remains, the best being at the east end, where also the sculptured stonework is most beautiful.

There is an interesting monument in the north aisle, dated 1716; and the west front of the organ was made a little later in the century.

The roofs have been renewed, and the old screens and seats have disappeared.

* The south painted window nearest the porch was drawn by the late Edmund Sedding about 1865.

The west gallery remains, against which the royal arms are sculptured. On the east side of the tower, also, the royal arms are sculptured, and again over the east gable the lion and the red dragon are carved in bold relief.

The value of the appearance of artistic labour may be fully appreciated as you stand facing the south or eastern façades.

The oak pre-Reformation pulpit is of considerable interest. The upper portion is profusely ornamented with delicate carving; the base appears to be made up of old pieces of woodwork.

The remains of Trecarrel House and chapel should be visited.

ST. THOMAS'S CHURCH.

THE remains of the Priory are adjacent to this sanctuary; but I have not seen any relics of the Norman conventual building, except the doorway (Plates LXXXVIII and LXXXIX) now forming the entrance to the White Hart Inn; it is of Ventergan stone.

There is nothing of particular interest on the outside of St. Thomas's, with the exception of the fifteenth-century south porch. There are, however, two Norman stones now standing on pieces of fourteenth-century stone jambs in the churchyard.

Such a pile of pieces of mediæval stonework as we may see at the south-east corner of the church usually constitutes salvage from an "extensive restoration."

The noble Norman font (Plate XC) is at once apparent on entering the building. It is the largest of its type in Cornwall, and is made of Purbeck stone.

The square bowl measures three feet and one inch on the east and west sides, and two inches less on the other sides. It is twenty inches deep, outside measurement. The octagonal shaft or stem is twenty-one inches thick and nine inches high; it has been re-tooled. The circular base is fourteen inches high. The sub-base is three feet square.

The font stands on a modern granite step nine inches high.

The features of the bowl are the same as the fonts at Lawhitton, Jacobstowe, and Warbstowe: all four sides are alike. The inside diameter of the bowl is two feet, the depth being thirteen inches. The base is decorated with a fine example of cable-ornament, with a bold hollow moulding under it. The foot-ornaments are unusually bold, but plain.

The font stands in front of the tower, and it is well preserved. The date is circa 1100-1130.

There is a Norman tympanum over the south doorway of Hardwick stone. Its width is about three and a quarter feet. As will be seen by the illustration (Plate XCI), it is ornamented with geometrical devices, and has been cut to suit the position it now occupies. The Agnus Dei occupies a subordinate position in the top spandrel. A larger and better example may be seen at Egloskerry.

The church appears to have been re-constructed in the fifteenth century, when the arcades, which are each of five bays, were built.

There are no remains of the old roofs, seats, or screens.

The tower is of two stages, and was built at the end of the fourteenth century.

The church is about half a mile from the South-Western station.

The remains of the Priory are of much interest. From the refinement and delicacy of the mouldings there can be little doubt that the chapel and cloisters were buildings of considerable beauty. It was possible to obtain minute detail in the soft Polyphant stone used by the thirteenth-century masons.

The chapel and cloisters were groined in the same stone ; some of the " springers " are now as sharp as when left by the mason who cut them. This is one of the few monastic buildings in Cornwall which may be compared with the masterly and refined conventual works, the remains of which may be seen further east.

LAUNCESTON CASTLE.

By MR. S. R. PATTISON, F.G.S., Corresponding Member of the Royal Institution.*

Style and Character.

THE general arrangement of the walls is that of a Norman castle, intermediate between the solid square keeps of the year 1100, and the walled quadrangles, with less prominent keeps, of the Edwardian period.

The difference between the disposition of this fortress and those of undoubted early Norman structures in other parts of the island, as Newcastle, London, and Coningsburgh, is principally in the size and character of the keep. There is a still wider difference between its arrangement

* Page 29 of the Thirty-third Annual Report of the Royal Institution of Cornwall, 1851.



PLATE XCI. St. Thomas, Launceston.
Tympanum, South Doorway



PLATE XCII Lawhitton, Font.



PLATE XCIV Leland Font.

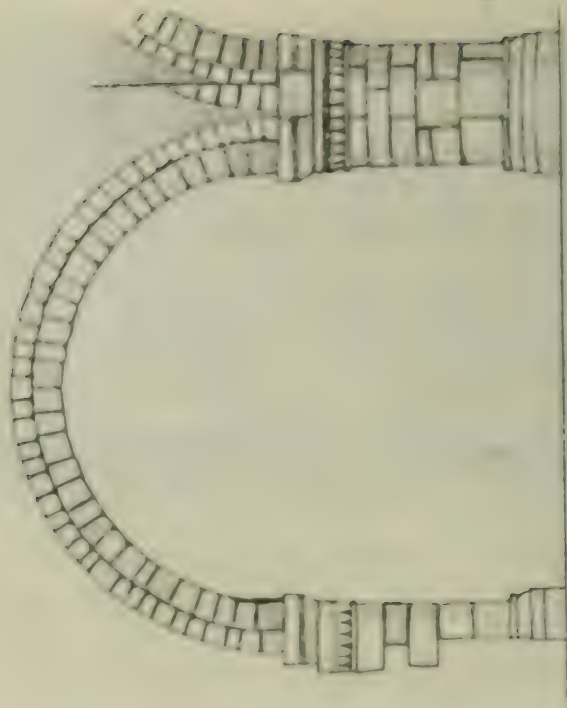


PLATE XCIII Leland North Arcade of Nave.

and that of the well-known Plantagenet examples, Carnarvon, Conway, etc. We are, therefore, led to the conclusion that it cannot properly be classed with any of the best known examples of early military architecture ; but forms the type of a small but remarkable group of castles in the extreme west of England, of which, perhaps, Trematon and Plympton are, and Liskeard and Truro were, other instances.*

If we find the general arrangement somewhat peculiar, we cannot say the same of the architectural details. These all point to an early English origin. There is neither British nor Roman masonry ; no courses of Saxon bonding ; and not a single semicircular moulding. The cordon, the general character of the mouldings, the portcullis grooves, the low pointed arches, are all post-Norman in style, though they may have been contemporaneous with Norman works elsewhere. The fireplace in the keep, the oilet holes, the springings of the arches from the impost, the flat buttresses at the east gate—in short, all the remains sufficiently preserved to afford evidence at all—give testimony to the early English origin of the building.

It has been commonly said that the ruins exhibit traces of various workmanship, and show the adoption of different styles. The solidity of the west gate, and the better cement of the inner keep-tower, are appealed to in support of this opinion. The inner keep-tower is built from a hard blue layer of stone, which appears to have been exhausted before its summit was reached ; and the mortar contains a greater proportion of lime ; but the circle of cut stones round the centre of the tower is of

* I have not examined these places, and write only from descriptions.

Polyphant stone, similar to that used in all other portions of the building; and the quartz gravel used with the lime is the same as that used in all other parts also. The doorways of the inner tower, and the gateways of the great western tower, are as modern as anything about the ruins, save that the east gate, being less required for defence, was probably the last portion erected. The castle, as it now stands, appears to have been raised on one uniform plan, and to have been built all at one time, with such lapse only as the exigencies of a large work will require. In the absence of positive evidence, I am inclined to suggest that the whole building is in point of style early English, before the latter had fully emerged from Norman models and acquired its due proportions.

But to what period in time will this conduct us? The usually received opinions as to the origin of this style would lead us to assign its erection to a date subsequent to the accession of Henry the First.

I will state that the castle was raised by the Earl of Moreton soon after the Conquest, that it was at once completed and endowed with all the dignities of a complete feudal establishment and residence; that it was never continuously occupied; that upon the fall of the second Earl of Moreton it became an appanage of the Crown, and was occasionally granted out, but probably never held as a residence; that it speedily became ruinous, so that on its annexation to the Duchy in 1337 it was in progress of decay, and has remained ever since untouched save by the gentle hand of time, and the occasional depredations of the plunderer.

From the foregoing account it is evident that Mr.

Pattison considers that the castle is of early thirteenth-century date. He admits, however, that the keep is of Norman character, and suggests that the period of its erection was subsequent to the accession of Henry I, whose reign ended in 1135. It does not require much research to discover that Norman architecture did not merge into what is generally known as "Early English" until about 1175 to 1189 when Henry II ended his reign. Mr. Pattison unconsciously agrees with the writer, who considers the remains of the keep to be of Norman workmanship. The bold circular moulding which formerly encircled this part of the building is unmistakably of Norman section. The character of the masonry with its core and faced work is distinctly twelfth-century work. The writer is unable to identify any other part of the ruins as belonging to the Norman period.

LAWHITTON CHURCH.

THIS church is quite a surprise to those who are accustomed to the prevailing type of churches in Cornwall. After passing through the dark avenue of tall yew trees, which is continuous almost up to the south entrance, you have to stand back in the churchyard before anything like a full view of the building can be gained.

The great square transeptal tower, which the Normans began on the south side, was apparently finished early in the thirteenth century. It is manifest that the windows and battlements are later. The tower is built of the same * stone as that which the Normans used at North Petherwyn and elsewhere.

* From Ventergan quarries, Warbstowe.

It is impossible to trace any further outline of the Norman church, as so much re-building has been carried out at various times. Access to the square turret leading to the top of the tower is from the outside. Another unusual feature is the absence of any doorway leading into the tower.

The earlier church consisted of a nave and chancel and a south transept with the tower at its southern extremity. In the latter half of the fifteenth century a south aisle was added of five arches, thus obliterating the transept: some of the original tracery may be seen at this side of the building. At the east end of this aisle is an eighteenth-century tomb, with winged cherubs as weepers. The south porch was built about the same time as the aisle. Polyphant stone is used for the inner doorway and granite for the outer; the former (from quarries near Launceston) being more perishable, is placed in the more sheltered position.

The stoup in the porch appears to have been made up of one or more stoups of earlier workmanship.

It is in the porch that the only fragments of the old roofs may be seen. Seven of the late fifteenth-century benches, with carved and traceried ends, are preserved in the nave.

The font (Plate XCII) is a good example of Norman workmanship, as may be seen from the illustration. The design is like those at Jacobstowe, Warbstowe, and the rest. The best example of the type will be found at St. Thomas's, Launceston. It stands on the floor, without a step, and appears to be wrought out of Hicks Grey Mill stone. The star-like ornaments on the four sides are each enclosed in a circle, with attenuated dragons at the sides. The bowl is about thirty inches square,

with an internal diameter of twenty-three inches, the depth being eight inches. It is lined with lead. The wheel pattern is twelve inches in diameter. The full height of the bowl is nineteen and a half inches. The heads at the corners are nine inches deep. The octagonal stem is nineteen inches high, its thickness being about nine inches. The period of its execution is circa 1100-1130. This type is only found in the north and east of the county.

The Jacobean pulpit, with the little brackets at the angles, is simple enough, but clearly indicates that the craftsman could turn out really refined woodwork in post-Reformation times.

LELANT CHURCH.

LELANT church stands high on the sandy towans overlooking St. Ives bay to the north-east, and Hayle and its harbour to the south-east. The towans are composed of the mountainous and huge banks of drifted sand that make the landscape in this neighbourhood. They are mostly covered with short turf, but the exposed, open sandhills are overgrown with long rushes, that give the bank in profile a hog's-mané appearance.

The church has nave, chancel, and north and south * aisles, the aisles being of the same length as the nave. There is a south porch and a west tower. It is a moderate-sized building, but derives its chief importance

* There are two finely carved capitals in Bere stone in the south aisle.

and interest from its possessing part of its original Norman arcade (Plate XCIII), which closely resembles the portion of Norman work recently disclosed at St. Buryan. The arch is eight feet nine inches wide between the circular piers. The spring of the semicircular arch is only five feet nine inches above the floor. The capitals are sixteen and a half inches high, and the bases thirteen inches. The capitals, like the rest of the arch, have been roughly handled. The scallop-ornament is almost vertical. The section of the arch is square, of two orders. The stones of the outer ring average only four and a half inches in width. The piers are about two feet six inches in diameter. The only complete Norman arch formed the westernmost arch of the original Norman north arcade. It appears from its damaged condition to have been walled up, probably when the later builders rebuilt the church, at the end of the fifteenth century. The rest of the church is of early and late fifteenth-century work.

The tower here has the unusual feature in Cornwall of angle buttresses. The great number of stages into which these are divided is also peculiar. The base of the tower on the north side (at the time of writing hidden with a thick covering of plaster) looks like Norman work. These builders often built the footings of thick walls in steps. If this is so, they evidently built a western tower. When the church was re-modelled in the fifteenth century the tower was altered at the same time.

The bowl of the font (Plate XCIV) is Norman. It is cut out of a stone resembling Polyphant. Each of the eight sides is cut into two panels, the divisions having a rounded section. It measures thirty inches across and twelve inches in depth. The top fillet has been hacked

away, and the lower part is modern. The inside is protected with lead.

There is a good south porch, like the one at St. Erth.

ST. IVES CHURCH.

[Formerly a Chapel in Lelant; now a separate Benefice.]

ST. IVES is an old town, the streets are narrow and crooked, and the place has long had the reputation of being pervaded by a fishy smell—

“Most intolerable, not to be endured.”—*Leland*.

The town is placed on the western slope of a wide bay, and is a striking object. The picture you meet with on rounding from the railway is a medley of picturesque details which it is impossible for me to reduce to unity. Imagine the sweep of the bay, with the sea, of opalescent hues, dancing in the sunlight. A fringe of white waves runs up the yellow sands; grey slate roofs and white-washed fronts rise in range upon range; down on the beach are small white, black, yellow, and green boats; there are red granite walls to the harbour; black seine-nets hanging out to dry; fishing-smacks with their white or red sails spread; some black-hooded, sly-looking seine-boats cruising about in the open blue sea; a white-sailed schooner just tossing her way out; white sea-gulls flying about; and the old church of fine granite running right out to sea on the bend of the bay, as if to indicate a care for, and a desire to take a share in, whatever was of human interest in every element of the scene.

The church is one of those daring Cornish churches which have as many as four spaces of equal width roofed over and no clerestory lights (clerestory windows are unknown in the diocese, except at St. Germans, Lostwithiel, Callington, Fowey, and North Petherwyn). The building is mainly of fifteenth-century date, with remains of work of a century earlier. The arches are four-centred, and of Bere and Pennant stone, the capitals partly moulded, partly carved. The font is of granite, of fourteenth-century date, with square-moulded pillar and circular bowl, the break between them being covered by carved angels. The base has four carved lions. The old waggon-roofs, with carved principals and purlins, together with the old nave seats, represent Cornish craftsmanship at a high point. The poppyhead to the chancel-stall has an angel holding an office-book open. The designs of the carved fronts and ends of the seats are well worthy of study: one whole length of the fronts is given up to the celebration of Master Ralph Clies' gift of woodwork to the church. Now Master Clies was a blacksmith; so you have hammers, anvil, pincers, nails, horse-shoes, bellows, ladle, tammers and cleft, together with portraits of himself and his wife. Work like this, on the seats and screens at St. Levan, or Sancreed, or St. Buryan, with its representation of local celebrities, the patrons of the church, the squire and his lady, the blacksmith, the shepherd, the clown, supports my claim for the distinctly local character of Cornish art. It is not only local, it is parochial,—parochial only in its range of appeal. For all art that has given human nature a voice, that has clothed homely popular imagination in tangible shape, must ever engage the sympathy of mankind.

The plan of the church consists of a nave with north

and south aisles ; the tower forming the west end of the nave, the arch being unusually wide. The chancel also has north and south aisles, with a south chapel, known as the Trenwith aisle, opening into the eastern part of the south aisle by an arcade of two bays, the capitals of which are exquisitely carved in a running vine-pattern. There is no better example of Cornish stone carving, except the unique examples in Duloe church.

The nave and aisles measure fifty-two feet eight inches across, the total internal length being ninety feet.

The arcades are well moulded, and instead of the usual hollow mould between the shafts of the piers, there is a bold waved moulding which is carried up past the capitals into the arches, of which there are eight on either side.

The site is rather cramped, and owing to the existence of a small house of old foundation, that stood at the south-west corner, the western angle of the south aisle had to be canted off.

The exterior of the church is faced with brown-red granite ; the interior of the walls being made up of small inferior stones.

The finely proportioned west tower, with its pinnacled buttresses, forms a landmark ; it is about seventy feet high.

There is a small mutilated brass that was formerly taken from the floor of the church, and is now placed against the south wall of the Trenwith aisle ; it is of fifteenth-century date, and commemorates Otho de Trenwith.

The fine churchyard cross, situated near the porch, is later than most Cornish examples, belonging to the end of the fifteenth century.

Some notes made by the late J. D. Sedding, in 1887, have been incorporated in this notice.

Some conservative repairs were made in this church under the direction of Prebendary Hingeston-Randolph, some years ago; a partial restoration, including new seating, having been previously effected by the late Mr. William White, architect.

LESNEWTH CHURCH.

IT was with a feeling of keen disappointment that the writer examined this church, formerly a structure of extreme interest. He found that both the transepts had been destroyed, and the remaining walls more or less rebuilt. The old carved roofs and other objects of interest were also demolished. No doubt the building was in bad condition, and we must endeavour to subdue our feelings, and be thankful for the few crumbs of interest which are left. The present church has only a nave and chancel, with a remodelled edition of the old south chapel. The west tower has not been meddled with.

As before stated the Norman transepts have both entirely disappeared, with the exception of the little Norman window which gave light to the side-altar, the slab of which has also been spared. These relics constitute the sole salvage from the Norman transepts. A modern recess has been formed, for their preservation, in the north wall of the sanctuary. The wall had to be made as thick as the original one in order to take the deep-splayed recess which is so characteristic of twelfth-century architecture. The old altar-slab on which

the five crosses were graven, has been set on the sill of the window. It is well that this feature has been preserved, but it has no significance in its present position.

The chapel-arcade has been rearranged in a clumsy manner, and there is nothing that can be ascribed to the Norman era, excepting the base on which the granite circular column stands. The capital is also of granite, and both appear to have been made in the sixteenth century. The archstones are of Norman workmanship, but they have been re-used more than once.

There are many pieces of old tracery from fourteenth and fifteenth-century windows in the churchyard.

The remains of a fourteenth-century piscina with a shelf above, which may have been used as an aumbry, are to be seen in the south wall of the church. The upper recess is lighted by a curious round window about seven inches in diameter. The church lies a good three miles north-west of Otterham station.

As St. Juliot church is only two miles distant, it may be worth while to see the granite-vaulted porch and the carved stone wall-plate ; but there is nothing earlier than the massive fourteenth-century tower.

NOTE.—Lesnewyd (Taxacion of Pope Nicholas IV, end of the thirteenth century).

ST. LEVAN CHURCH.

To get at the church you drive down to Porth-Curnow, and take the church-path. You are to go through three fields, and then come to the church. But even when you reach the third field the building is still not to be seen :

the wayside cross, however, points the way, and all at once the pinnacles of the tower spring, as it were, out of the ground at your feet. The cross is a rude, pathetic, weather-beaten object, the felspar teeth starting out of its decomposed substance; it looks as though it were of thirteenth-century date, but it might be of any age. To tell something of the Cornish mind, and the character of Cornish art, is what I have proposed to do; and, although St. Levan's church is a small structure—so small that the arches of the nave arcade are only six feet eight inches in clear span—I think that it can enlighten us on these points.

“There is magic in the art of the place. In what does it consist? Clearly, it is not size that makes it, nor even proportion, nor sense of scale and texture altogether, but because the structure is informed with a soul. Religion has been called the mother of form and fear. This phrase helps one to understand how dead architectural forms, when handled imaginatively, may become vehicles of faith. It explains how holy faith has spiritualized the place and made this tiny building a masterpiece of religion—a place as eloquent of the presence of the Most High, as suggestive of the ladder that unites the seen with the unseen worlds, as great St. Paul's or Durham: the spiritual atmosphere of the place almost suggests that not man but other beings, are its real owners and tenants-in-charge. Four out of the five bays of the chancel-screen remain. Each bay is divided into three compartments, and almost the whole of the surface is strewn with carving, even to the styles, the frames, and the transoms. And, to show how redundant his mind and prodigal of bodily toil, we note that the carver has finished the tracery-points



PLATE XCV. St. Levan. Font.



PLATE XCVI. Lewannick. Font (showing 8 sides).



PLATE XCVII. Lewannick. Cresset Stone

and crockets with beasts' heads ; the very beads of the mouldings are twisted and enriched ; the styles have griffins, snakes, and cordage intertwined with the foliage—Celtic to the core, as all Cornish work is, with its serpent-device ; the panels have elongated canopies with crockets of flat carving ; the panels themselves are adorned with shields, monograms, instruments of the Passion, and other devices. The nave-seats likewise teem with playful thought, and among the subjects included are the shepherd of the downs, crook in hand, and bells at his elbows, a pilgrim monk, with a scallop-shell badge, a knotted rope or 'discipline' in one hand, his office-book in the other.

“The pulpit is a nice piece of work, date 1752, with inlays of Catholic imagery—the sacred monogram combined with the spear, sword, sponge, and the sacred heart.”

This delightful description is taken from “Art and Nature in Old Cornwall,” by the late J. D. Sedding.

The church was re-constructed in the fifteenth century, when nearly all evidences of previous work were obliterated, save the charming little font and the bowl of the porch-stoup.

The font (Plate XCV) stands just inside the south entrance, towards the west. The bowl is of a white granite, a very unusual material for fonts anterior to the fifteenth century. The stem and steps are of coarser granite, and appear to be modern. The diameter across the top of the bowl is twenty-four and a half inches, while at the bottom the diameter lessens. The circles are in slight relief, and are almost identical with the geometrical work at St. Cury and St. Cubert, the entire bowl reminding one of the example at St. Phillack. The height of the bowl is

sixteen and a half inches, the inside being eight inches in depth. The lead is modern. The cable-enrichment has thirty-six turns and is two inches deep. The top ornament is three inches deep, and the condition of the carving generally is excellent. The total height of the font is three feet two inches. The date is circa 1100–1130. The mortise-holes for the old staples are traceable.

The bowl of the stoup in the porch is thirteen inches square and eight inches deep. The outer side is ornamented with three pointed arches, which are but slightly recessed. The inside is also square, the sides being between eight and nine inches across. The present arch above the bowl is modern.

The bowl is cut out of a coarse sandstone, of the same texture as that used by the Norman builders at St. Crantock.

NOTE.—St. Levan. Capella Sancti Silvani (Inquisicio of Pope Nicholas IV). *See* St. Buryan.

LEWANNICK CHURCH.

THIS church (dedicated to St. Martin) is a Perpendicular building, consisting of nave, chancel, aisles, north and south porches, and western tower. There were some well-carved bench-ends in the church, but these were burnt in the fire in 1890. The Norman font is octagonal, with square panels of geometrical patterns on each of the eight sides, showing a great variety in the design of this peculiar kind of decoration, which occurs frequently in Norman work and survived in oak carving to a much

later period. One panel resembles a mediæval labyrinth, and others contain five- and six-pointed stars and a spiral. The date is circa 1100-1130 (Plate XCVI). It was wrought out of Hicks Mill Grey stone, the quarry being in the parish: the stone is as heavy as granite. The Polyphant quarries are also in this parish.

One of the rarest relics of antiquity in Lewannick is the cresset-stone (Plate XCVII.), which formerly stood in the north aisle of the nave, midway between the west jamb of the north doorway and the first pillar of the nave-arcade. It has been clearly shown that the Lewannick stone belonged to a tolerably well-known class of objects used in mediæval times for giving light in churches and other ecclesiastical buildings, by filling the cups with tallow and inserting a wick in each. The stones are more often square than round. The number of cups varies from one to sixteen in the known examples, and they are arranged either in parallel rows or round a central cup. Other cresset-stones have been noticed at the following places in this country: Calder Abbey, Furness Abbey, Carlisle Cathedral, Llanthony Abbey, Monmouthshire; St. Mary's Abbey, York; Durham Cathedral, Cumberland, Wood Church, Dorset; and Marhamchurch Church, Cornwall.

The cresset-stone at Lewannick is in the shape of the frustrum of a cone, one foot six inches in diameter on the upper surface, one foot two inches on the under surface, and seven inches deep. It has seven cups, six of which are arranged symmetrically round a central cup. The cresset stone is supported on an octagonal pillar one foot one and a half inches high.

The Ogham inscribed stone, No 1, which stands in

the churchyard, was, I believe, the first Ogham inscribed stone noticed in Cornwall. It was discovered in 1892. It is four feet high by one foot five inches wide, and nine inches thick. There are two inscriptions; one in debased Latin capitals in four horizontal lines, which reads—

I N C E N
V I
M E M
O R I A

and the other in Oghams on the left angle, which reads—

I G E N A V I M E M O R

The Ogham inscribed stone, No. 2, was discovered in 1894, in two pieces, one built into the east wall, and the other into the north wall of the north porch. The two pieces have since been taken out of the wall and placed together within the church. The stone is four feet nine inches long by one foot wide. It is of the same class of bilingual and biliteral stone as the other.

The Latin inscription is in one vertical line and reads—

C I A C I T V L C A G N I

There is an Ogham inscription on each angle, one reading—

U L C A G N I

and the other the same name backwards, thus—

I N G A C L U

The name VLCAGNI occurs also on the inscribed stone at Nanscow, in Cornwall, on a stone at Llanfihangel-ar-Arth, in Carmarthenshire, and on one of the

roofing-slabs of the Ballyhank rath cave, co. Cork, now in the Museum of the Royal Irish Academy at Dublin. Thus we have a distinct link between the early Christians of Ireland, Wales, and Cornwall.

There are nine pieces of Norman pier-stones, and three pieces of capitals which seem to have been about three feet square. These were found under the floor, and are now in the churchyard. The capitals are like those at St. Clether and North Petherwyn. The tower is a fine example of fifteenth-century masonry, and is built of Polyphant stone.

LEZANT CHURCH.

THIS church lies four miles from Launceston. The Norman plan may be traced at the east end, where the set-off or base may be seen on which the walls are built. The two east buttresses are original, the angles being chamfered about an inch wide, as at St. Germans. Owing to the east wall having been rebuilt in 1869, the buttresses project more than they originally did. The bases under these buttresses have an average projection of about twelve inches. The north and south chancel-walls are part of the Norman building, the former being three feet nine inches thick, and the latter three inches less. The west wall of the north aisle is more than three feet in thickness, and it contains the inner arch and jambs of a Norman window. The actual "light" seems to have been widened and renewed. This may indicate the west wall of the original north aisle; but the writer is of the opinion that the window has been taken from

another part of the church, as it would be too high to come under the lean-to roof, such as the Normans erected at St. Germans and elsewhere.

The font is from the original building, and is of granite, a very unusual stone for the Normans to work. It was originally square, like that at St. Thomas's, Launceston. The corners, however, have been clumsily cut off, which gives it an octagonal appearance. The four usual devices of this type remain in a more or less mutilated condition. The bowl is twenty-nine and a half inches from north to south, and twenty-seven inches from east to west. It is twenty-one and a half inches deep: inside, it is eleven and a half inches deep, and is lined with lead. The octagonal shaft is only seven inches high and twenty-one inches thick. The full height of the font is three feet five and a half inches. It rests on a modern step at the end of the south aisle.

The south wall of the original nave was the first to be taken down to make way for the late fifteenth-century aisle of four bays. The south windows are original, and contain good tracery in the heads. The north wall was removed about thirty years later, when the north aisle was built, the windows also being of later date.

The west tower of three stages was built at about the same time. The boldly moulded west doorway should be especially noted for its large label-terminations, even larger than those at St. Stephen's, Launceston. The one on the left is finished off in a circle measuring twenty inches across.

The outer porch-doorway is peculiarly interesting, and appears to have been made up from parts of the older church. The carved impost or narrow capital is enriched with ornament of Norman character, consisting of a series

of loops, reminding one of the upper part of a scalloped capital. The jambs appear to be of fourteenth-century work, and the inner archway of late thirteenth-century origin.

There is a good aumbry in the north wall of the chancel, the recesses being cut back twenty-one inches from the face of the wall. The opening is square, with a deep rebate for the door. The piscina in the south wall of the chancel was fashioned early in the fourteenth century, and that in the south chancel-aisle was made when the aisle was built.

All the roofs are old, the panels being ceiled. There are no remains of old seats or screens.

There is a good slate tomb to a member of the Trefusis family in the south chancel-aisle, and another, still more interesting, at the west end of the same aisle, to a former Vicar.

No one should leave the parish without seeing the remains of Sir Henry Trecarrel's manor-house, only a mile distant from the church. In the avenue are many pieces of moulded stonework, evidently wrought for some good purpose. The most interesting feature in the remains of the house is the dining-hall, with four different types of windows, and a finely wrought oak cradle-roof, built at the end of the fifteenth century. It would be possible, at the time of writing, to save this most interesting piece of old domestic architecture. A good deal of the carving has actually fallen from the roof, and no time should be lost. Only one of the large original tracery-headed windows is left intact, while the lower half of another below the transom, and two other smaller tracery-headed windows seem to have been inserted in haphazard order. The original granite fireplace, with

moulded arch and jambs, quite five feet in width, is *in situ*. The cradle-roof is divided into panels, with moulded ribs and purlins, with a few bosses and corner-leaves in position. The slating is now visible through the panels.

The chapel is situated about twenty yards from the house. In plan it is a parallelogram, with projections at the west end of both the north and south walls. It is entered by a west doorway. There are three unglazed tracery-headed windows in good order, a piscina in the south wall, and a small credence opposite. The altar has gone; but there are two octagonal shafts, with capitals, which probably formed part of a reredos. The step dividing the sanctuary from the other part of the chapel remains; and in the old oak cradle-roof the wall-plates are carved as far as the step, to emphasize the chancel, for the remainder of the wall-plates are merely moulded, like the ribs and purlins. It is clear that the western projection on the south side contained steps which have been removed. The tiny window which lighted this staircase is *in situ*. It is probable that the staircase led to a gallery or loft. On the opposite side, the top recess may have contained a little altar or shrine. The one near the floor may have served as an aumbry.

The chapel is built of granite, with buttresses at the four corners. The inside measurements are twenty-one feet long, by ten and a half feet wide.

On the north of the church are the remains of a chapel of St. Laurence, now used as a cottage, attached to a farmhouse. It contains a piscina.

STOKE-CLIMSLAND CHURCH.

THE nearest station to this remote but picturesque village is Callington-Road.

There is no evidence that the Normans built a church here, but there is sufficient work of pre-Reformation workmanship to justify a short notice.

The easternmost responds of both arcades are made of Polyphant stone, and are, I think, of mid-thirteenth-century date. These may have been re-used by the fifteenth-century workmen when they reconstructed the building in the fifteenth century ; or they may be in their original places. The south arcade is about twenty-five years earlier than the four opposite granite arches, and both chancel-arcades of two bays were added by these later granite masons, who also built the tall granite west tower and finished it with well-proportioned battlements and pinnacles.

The well-designed five-light window now at the east end of the north aisle indicates the quality of the workmanship which those craftsmen put into their church. It was removed from the chancel in recent times, and should, of course, be replaced.

The Polyphant arch of the south porch and the piscina * in the chancel are relics of the earlier Polyphant builders' work.

All the roofs are the original fifteenth-century ones, excepting the chancel-roof ; which, however, still possesses nearly all its bosses.

* The bowl is modern.

Some curious eighteenth-century lettered mural monuments are preserved at the west end.

The font is probably an old one trimmed up and spoilt by some late nineteenth-century well-intentioned reformer.

LINKINHORNE CHURCH.

THIS church is nine miles from Liskeard by the road over the Caradon hills, and across country which reminds you of Dartmoor, where great mining operations have been, and still are, in progress. Later on, you cross the Tamar at "Prussia Bridge."

The church was re-constructed at the end of the fourteenth century by a masterly set of masons, possibly under the direction of Trecarrel, the re-constructor of St. Mary Magdalene Church at Launceston. His genius for building must have had great influence in the locality of his home in Lezant parish. The writer traced the same hand at St. Ive.

The nave and chancel are aisled on both sides by granite well-moulded arches of five bays, the capitals being carved and crested. The church has continuous roofs from end to end.

The nobly proportioned west tower of four stages is set out on the same lines as that of St. Stephen's, Launceston, St. Ive, etc., where the lower stage of the buttresses and corners of the tower are planned in squares.

The beautiful south porch, with carved running ornament of interwoven stems in the hollows of the mouldings, is unlike any other doorway in the county.

The ends of the label are supported in a curious manner by means of little square shafts.

All the windows are old except the central east window.

The font is all there is to show that the Normans built a church here. The bowl is thirty-one inches square, and twelve and a half inches high, the sides being ornamented with pointed arches in shallow relief. It is supported on a circular stem and four minor circular shafts, without capitals or bases. The base is square, with a hollow moulding at the top. Under this are several ornamented stones set in a square, which do not belong to the original font, nor are they of Norman workmanship. The height from the top to the modern step is thirty-eight inches.

Both aisles and porch retain their old roofs, those over the nave and chancel being modern.

There is a piscina in the south chancel-aisle.

Remains of two late fifteenth-century bench-ends are preserved at the west end, two of which are carved ; but nothing is left of the old screens.

At Browda and Westcott there are scanty remains of manor-houses.

LISKEARD CHURCH.

THE church of St. Martin is, perhaps, the second largest in the county, and in the past was encircled by a number of small chapels scattered over the moorland tracts in its vicinity. An old resident of the town told me that he visited one of these sites, on a day when the sun was shining brightly and the country looking its best. On meeting an aged dame, he remarked that it was a lovely

spot ; but she replied, "'Tis a gashly place to live in ;" and, pointing to a heap of stones, added, "They tell me that thousands and thousands of years ago there was a wee church there."

The parish-church is situated about a mile from the railway-station, on the right side of the old coaching road to Torpoint. Half a mile further on is the hamlet of Maudlin Gate, where a few small houses mark the site of a Leper-Hospital, which was dedicated to St. Mary Magdalene. Not a stone remains of what must have been a building of great interest ; nothing is left of it, but the name in its corrupted form.

Many of our mediæval churches possess examples, more or less mutilated, of "lychnoscopes," as they are called by some, or leper-windows,* according to other authorities. It must not be hastily imagined that every little aperture served a similar purpose. The north aisle of the church is near the road which led to the hospital, and, as a natural consequence, the leper-window is situated in its west wall. It is unusual, however, to find so thick and massive a wall at the end of an aisle where a thickness of three feet is but seldom exceeded, and we may, therefore, inquire with interest what reason the builders could have had for making this wall no less than three feet eleven inches in thickness, which is further increased near the ground to four feet seven inches by a broad plinth. But before dealing with the question, I will endeavour to describe the window. The inside part of the wall is supported by a semicircular arch, carried down by short jambs to a flat sill. The width between the jambs is three feet six

* Some remarks on leper-windows will be found in the notice of St. Cury church.

inches, and the height from the sill to the top of the arch measures three feet ten inches. The masonry of the arch and jambs is splayed rapidly inwards to a distance of three feet six inches, this being the distance between the present glass and the inner face of the wall. The sight-opening is thus narrowed down to a width of twenty inches, with a height of sixteen inches. The aperture itself is divided into three equal lights separated by mullions of about the same width as the lights, and these are now spanned by a granite lintel. Originally there must have been a circular arch outside to agree with that on the inside, which is evidently of Norman workmanship. The external alteration probably took place late in the sixteenth century, when the flat mullions and the lintels were added. The square stoup also belongs to this date. No sign of any provision for a shutter is traceable. We may now examine the wall itself. Why was it built so thick, even thicker than the walls of the old tower which has just been taken down? Before going further I will quote some information from a valuable work on "Liskeard," by Mr. John Allin, published in 1856. He says that Lysons and Gilbert mention the existence of two western towers in the time of Henry VIII. A sketch map of Fowey and the adjacent country, preserved in the British Museum, supports their testimony. As you stand in front of the west wall and observe the wide but shallow pilaster-like buttress you must come to the conclusion that the lower part, as far up as the string-course, is of Norman date, having a distinct resemblance to the work at St. Germans; and, further, that this is the lower part of the west wall of a Norman tower,* which

* If so, the wall would probably have been reduced in thickness, from the inside, by the fifteenth-century builders.

may have been one of the towers referred to above. In the walls of the west tower, which was demolished at the close of the last century, many pieces of Norman masonry were found, which Mr. Sansom informs me did not belong to that structure ; and these fragments were in all probability re-used as rubble in the restoration of the tower in 1627, when the defective parts were patched and re-faced with surface-granite "shiners," the Cornish term for masonry that is not thoroughly bonded into the walls. In addition to the late twelfth-century wall containing the leper-window, there is nothing else left standing *in situ*, as executed by the Norman masons. There is, however, a considerable number of relics of their work, which have been wisely utilized in the building of the new tower ; fragments which, alas, are commonly thrown aside, and so lost to art and to the church for which they were lovingly wrought. Most of the arch-stones of the old tower have been saved, and may now be seen built in as a sort of recess in the south wall of the new structure. When I saw the arch before the old tower was removed, it seemed to have been crushed out of shape by the dislocation caused by serious settlements. In the opposite wall are some arch-stones, which were found buried in the walls of the former tower, and have been carefully put together in the form of a doorway, of which I show a sketch (Plate XCVIII). The edges of these stones are still sharp, and the zigzag-work in excellent preservation. The original doorway was probably wider, and possessed at least one more ring of arch-stones. The jambs and six of the arch-stones are modern. Both the new and the old stones came from Gonzion, seven miles from Liskeard. There are five little Norman windows re-worked in the modern tower,

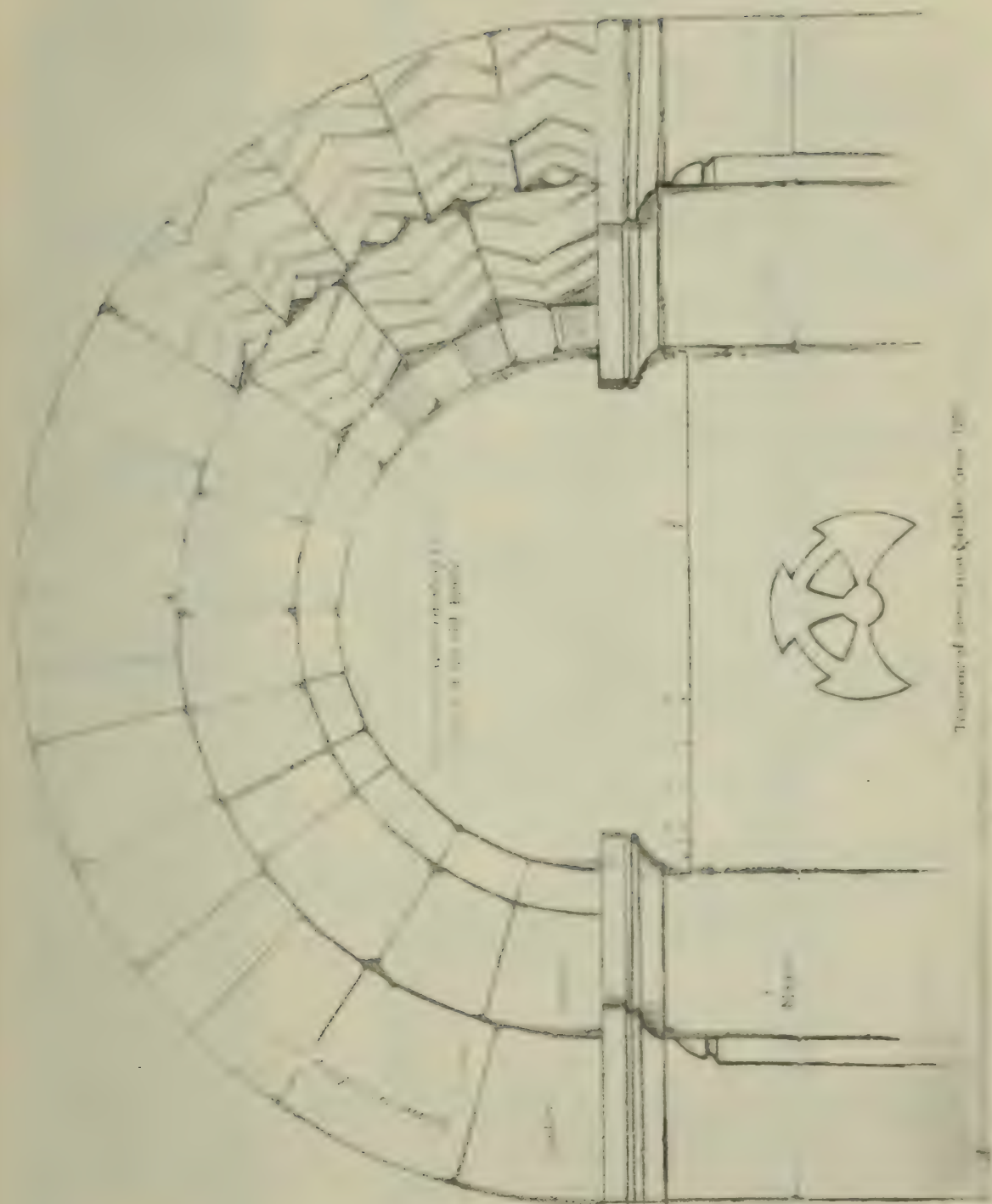
one of which formerly looked into the nave of the church. They all occupy higher positions than they did in the old structure ; and, perhaps, the most interesting of them is that over the large west window, which is enriched with ball-flower work. Thirty-three carved corbels of late twelfth-century date have been utilized in the new tower. These came from under the old parapet, and formed supports for little arches resting on them. It was quite evident that the upper part of the former tower had been rebuilt and by unskilful workmen, for these arches were placed upside down ! The early builders seem to have derived their best stone from Bolland Down, a grey elvan formation, coloured here and there by oxide of iron. However unusual it may seem to the modern critic to find that all has not been lost in the exchange of an old tower for a new one, it was yet more surprising to discover the bowl of the Norman font inserted in the east wall of the north porch, and doing duty as a stoup, with two pieces of fourteenth-century arch-moulding over it. The entire bowl is dimly visible through the small opening. The diameter of the bowl is twenty-two inches. It may be interesting to some of our readers to know what the foundations of the former tower consisted of, and they will readily admit that it was not unnatural that serious settlements should have taken place. The actual footings measured some four feet six inches deep, the bottom course of which consisted of large "spar" stones five feet seven inches through. The layer above this was formed of long narrow stones, not lying flat, but set up at an angle like loose books on a shelf, the height of the footing being fifteen inches. The top course consisted of longer stones, placed on the same system and resting on

the course below, but set in the opposite direction, known locally as herring-bone pitching. The walls above were three feet nine inches thick. The foundations of mediæval walls were constantly constructed in this manner, and where they are found you may rely on their antiquity. It is needless to add that no mortar was used in the foundations. The height of the tower was fifty-eight feet.

The thirty-three corbel-stones (Plate XCIX) from the original Norman tower have been utilized as supports under the parapet of the modern tower.

The sixteenth-century granite doorway, which had been inserted in the west wall of the previous tower when some further restoration was carried out, has been wisely used again, and occupies the same position as before.

The length of the church has been increased by the spacious new tower, which may be said to form part of the nave, so that the length from the east to the west wall is now one hundred and thirty-six feet, instead of about one hundred and twenty-six feet as formerly. The greatest width measures sixty-eight feet. The south porch is a remarkably fine one, and reminds us of the more richly decorated example at St. Mary Magdalene, Launceston. The floor of the parvise-chamber has been removed, but the stair-turret remains intact. The two southern sides were built successively in the first and second halves of the fifteenth century, and no better examples of the work of that period are to be found in Cornwall; although, perhaps, the north aisle, with its projecting chapels, their ceilings being groined in stone, is far more original and interesting. See the ground-plan (Plate C).



Treasure of the ...

PLATE XCVIII. Liskeard. Arch Stones.

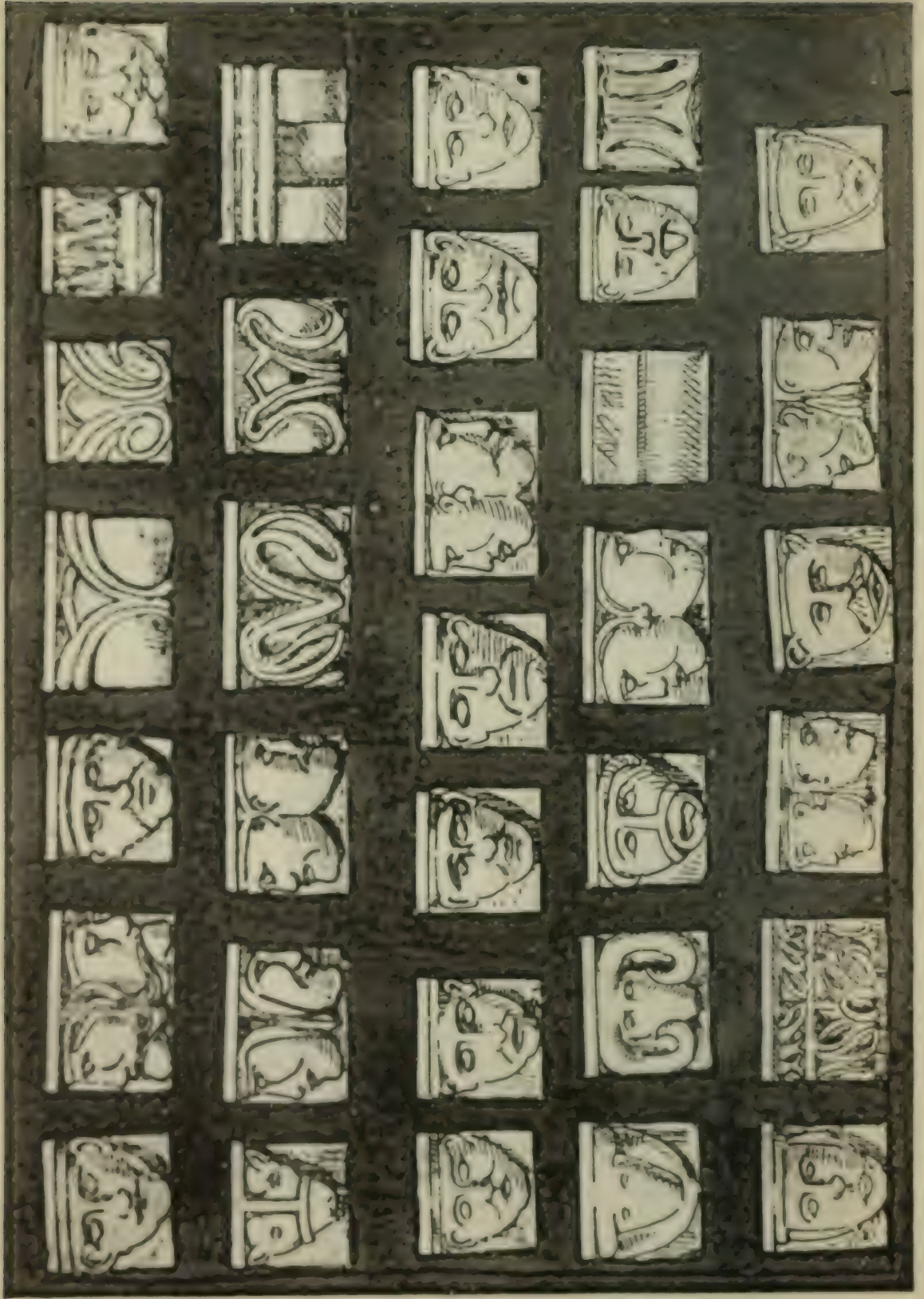


PLATE XCIX. Liskeard. Corbel Stones.

From examination of the ground outside the east wall of the chancel, it is clear that the church originally extended nine or ten feet further east. The ancient woodwork has perished almost entirely; and, indeed, there is nothing left but the work of the seventeenth-century carvers, which may be seen in the pulpit.

Mr. John Allin says, in his book on the town, that in 1793 the church underwent many alterations; pews were first introduced, the open roofs of carved oak were plastered over, the rood-screen was destroyed, the chancel was altered, and a gallery was erected in the extreme south aisle called the "Ladies' Gallery." There is a good fourteenth-century piscina in the south aisle, and another—a mutilated specimen of sixteenth-century workmanship—in the eastern part of the north aisle. The font appears to belong to the latter half of the same century. I regard the thirteen consecration-crosses that are cut in various positions on the outside of both the north and south aisles, as of much historical value. They are all of the same design, and more or less obliterated by exposure and the natural decay of the slaty kind of stone used by the mediæval builders. Each consists of an incised Maltese Cross within a circle, averaging eight inches in diameter. They are without parallel in the county, and it is fortunate that these evidences of Christian methods in the olden time have escaped the hand of the destroyer, whose attention was, perhaps, too much engrossed with the richer and more ornate carvings which he found inside, and which yielded more readily to his axe. These consecration-crosses show that the church was rebuilt, and dedicated anew, early in the fifteenth century, the earlier church, to which the fourteenth-century piscina mentioned above

belonged, having been wholly removed. We may, now, quietly pause and try to picture the former beauty of the interior of such a church, with its richly carved and coloured screens ; its solid and seemly benches and roofs of carved oak. Each of the three north chapels had its altar and reredos, and each was separated from the aisle by a parclose-screen. It was love that led the craftsmen of old to give of their best for the adornment of their churches ; and, happily, we may console ourselves with the reflection that, at least in some measure, that Divinely inspired motive still survives in our midst, in spite of "the ignorance of foolish men."

NOTE : Liskeard, Lyskered (Taxacio of Pope Nicholas IV.), Lyskyrrek (Inquisico nonarum of 1340), Leskerret, Liskiret, etc. (Episcopal Registers of Exeter passim).

Stuart House, now the residence of Dr. Hammond, is a house of historical interest. In Symond's diary of the King's army it is recorded of King Charles I that, in 1644 (August 2nd), "he lay at Mr. Jeane's howse." He slept here on seven occasions during the campaign.

Charles II, it is also stated, slept here on his way to Fowey, *en route* for France.

The chief feature of the house, which faces a main street, is the porch of three stories, the walls of the uppermost having loop-holes for observation or defensive purposes. A few granite windows remain, and the "King's room" * contains a granite fireplace. Some of the walls are of great thickness. It is recorded that Trecarrel built the house.

A few miles from Liskeard is the parish-church of DULOE. Nothing remains to show that the Normans

* Now converted into two rooms.

had a church here, but the interior contains some of the best stone-carving in the county. This will be found in the north chancel-aisle, which contains a beautiful altar tomb with sculptured sides. The hollow moulding of the pier of the arcade is enriched with by far the most delicate and beautiful stone-carving that Cornwall possesses. This is the work of early fifteenth-century craftsmen.

Perhaps the best "Early English" font in the county (circa 1330) is now in the little modern church at Herodsfoot, a few miles from Liskeard.

ST. NEOT CHURCH.

THE scenery around the Doublebois valley cannot be surpassed in Cornwall. You might easily imagine yourself among the hills of Wales or Scotland.

There is no sign, now, of any Norman building ; but the church is full of real interest.

Whatever the plan of the original church was, it was entirely obliterated by the fifteenth and sixteenth-century builders, whose work we see to-day. It consists of a double aisled church, with a massive western tower and south porch.

The south aisle, of seven bays, was erected circa 1430, two of the bays being in the chancel.

The fine four-light range of windows has an imposing effect, set off with pinnacled buttresses and battlements.

The north aisle, added circa 1510-1520, has an equal number of bays, but the width of the easternmost arch is reduced on account of what was formerly a superb

shrine,* judging from the large recess in which are finely wrought remnants of the original lofty canopied tomb.

The little rectangular aperture on the left may have contained a relic † of the Saint. It is evident, from the rebate on the aisle-side, that at one time it had a little door or shutter to protect whatever was inside.

The square-headed windows of the north aisle indicate early sixteenth-century workmanship. The rood-loft stairway being on this side, suggests the date of the original chancel-screen, of which nothing remains.

The south porch, with its fascinating vaulted granite roof, ‡ was, I think, added at this time. The parvise over it is battlemented, like the rest of the south front.

The tower, which has angle buttresses, is no less than five feet wide. It was added by the builders of the south aisle, who seem to have taken their doorway from a fourteenth-century model. An examination will prove that it was made by the builders of the tower.

The Bere § altar-tomb, wrought out of stone, west of the north aisle, is of early seventeenth-century work.

Fortunately for the parish the church possesses its old roof, with many of the old carved bosses and angels. || The nave-roof was made circa 1500, the aisle-roofs are coeval with the walls that support them.

Eleven of the aisle-windows are filled with mediæval painted glass. The five-light window in the south aisle represents "The Creation," and was painted probably

* Possibly to St. Neot.

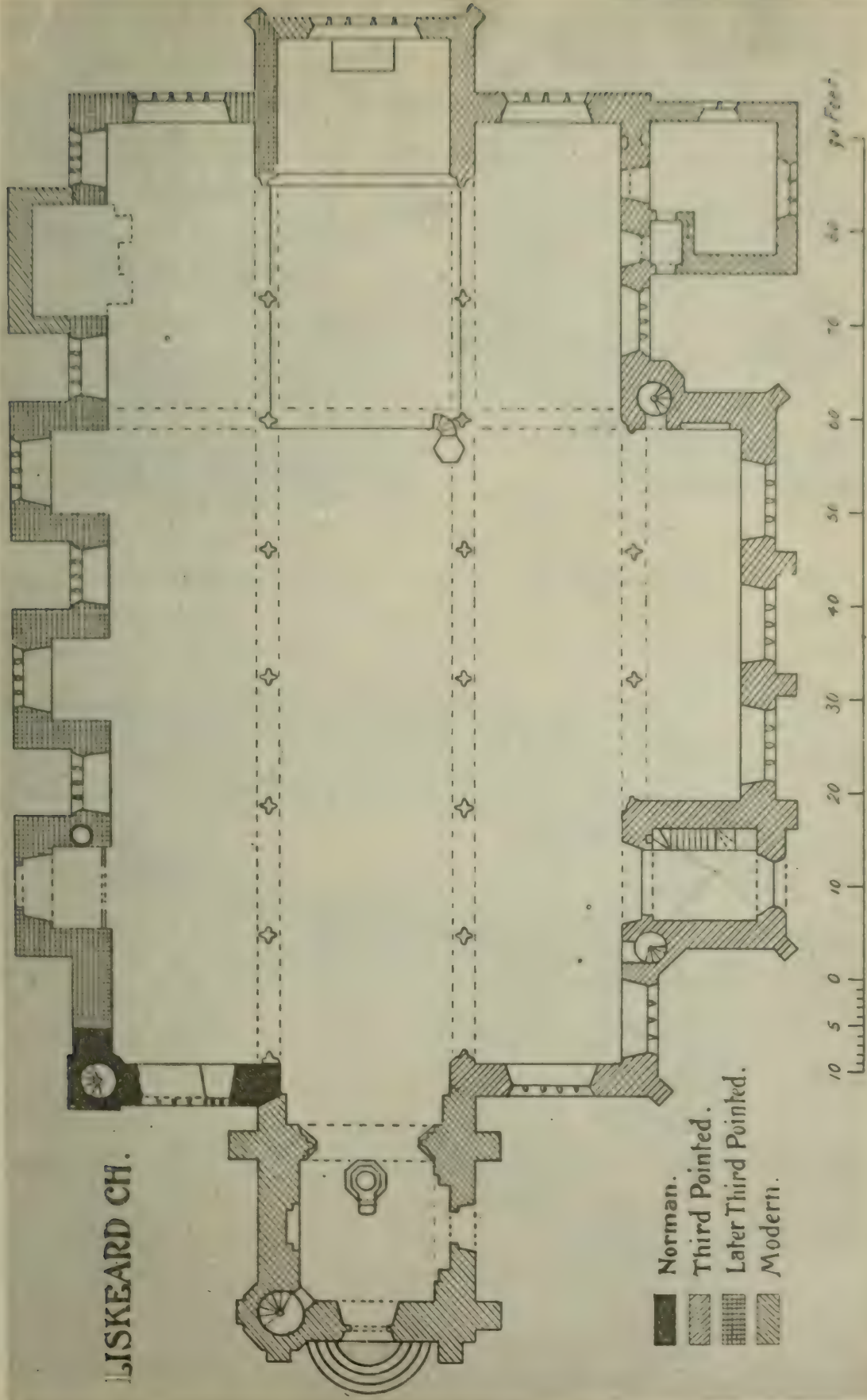
† There is a local tradition about an arm-bone of St. Neot having previously existed in the church.

‡ Of greater interest than even that at Fowey.

§ Spelt "Beer" on the tomb.

|| Many of them are now fixed in their wrong position. The correct place is at the spring of each principal rib.

LISKEARD CH.



- Norman.
- Third Pointed.
- Later Third Pointed.
- Modern.



PLATE CII. Luxulyan, Font Ornamentation

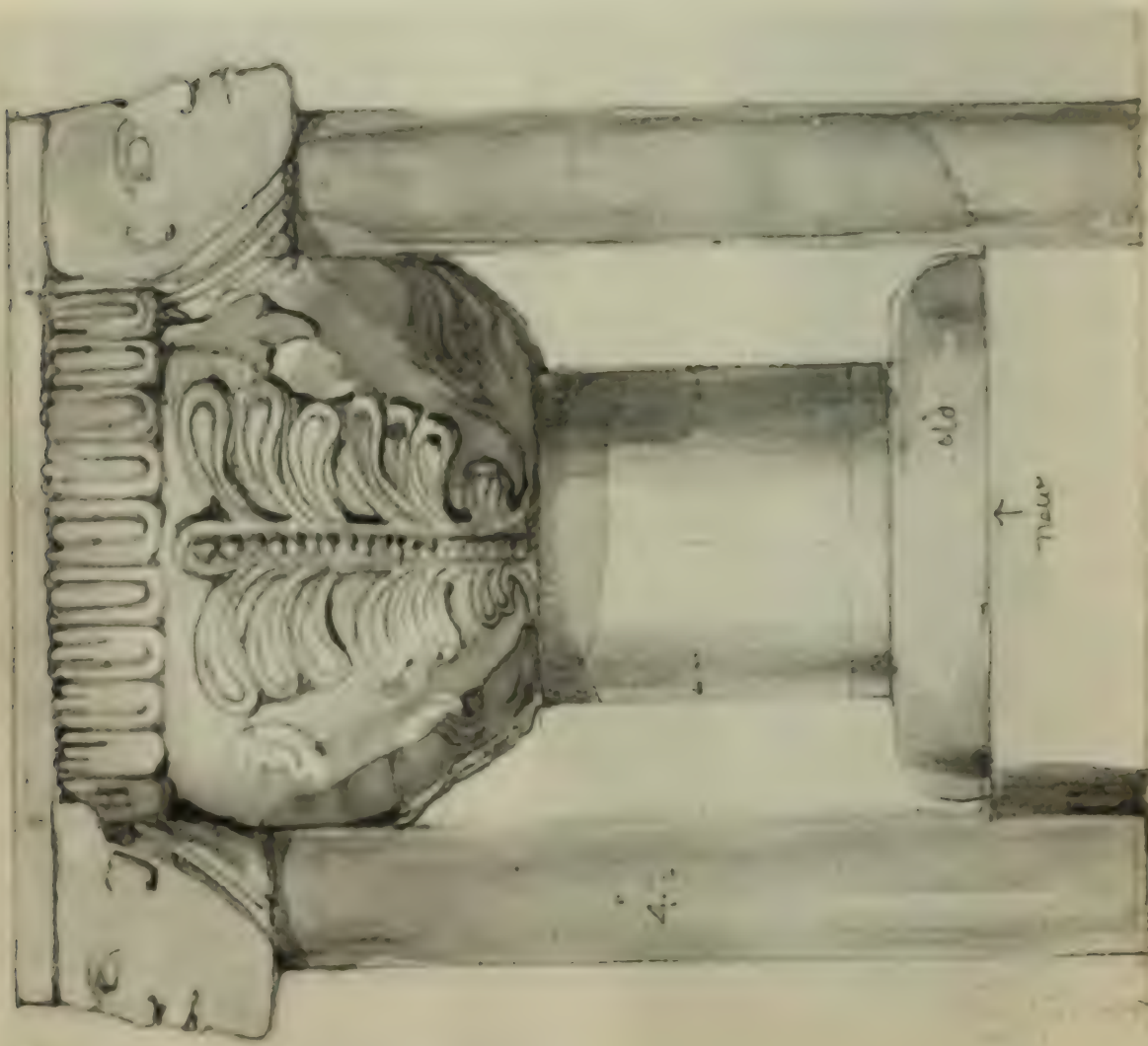


PLATE CI. Luxulyan, Font

about 1430.* Three on the south side, and the other old fragments on the same side, were probably executed about 1510, and the adjacent ones about 1820. The quiet colouring of the old glass indicates its antiquity. The parvise-window is filled with fragments of ancient glass. The seven windows of the (later) north aisle contain the original glass painted only a few years before the Reformation troubles began.

The ornamented shaft of a now headless cross, standing opposite the south porch, must have been hewn out of an enormous block of granite. Two Latin-shaped crosses have found a home in the vicarage-garden.

At "Tregenna," in this parish, are some old mullioned seventeenth-century windows, and a good panelled ceiling of the same date.

LUXULYAN CHURCH.

THE exquisite scenery of the valley which lies between St. Blazey and Luxulyan is far more attractive to the majority than the interesting old church, which is situated only a few minutes' walk from Luxulyan station; and indeed no opportunity should be lost of seeing one of the most charmingly wooded valleys in the west of England. On arriving at the station there is but a short piece of road and two fields to cross, before the west end of the church is reached, with its weatherbeaten old churchyard cross, standing like a sentinel in front of the tower. On entering the west door, the fine Norman font at once

* 1200 is the date set down in a printed notice of the church. This appears to the writer to be quite inaccurate.

indicates that this site was selected by the Normans for a Christian sanctuary ; if, indeed, it had not been previously chosen by their predecessors, the Saxons ; but there is no further trace of their work. Both aisles, with their arcades of six bays, were added in the fifteenth century, and the delightful south porch, with its traceried ceiling, one of the few that the county possesses, was added at the close of the same century. The west tower forms part of the work of the builders who erected the aisles, and it is a fine specimen of granite work, the blocks of stone being of great size. One on the south side measures seven feet in length, and nearly two and a half feet in height. At the west end of the south aisle the fifteenth-century builders have utilized the head of an early fourteenth-century window. This head was saved from the earlier church, and is a valuable link in the chain of ecclesiastical stonework in the building.

It is clear that there were, at one time, three altars within its walls, for there are three piscinae ; but the one in the north chancel-aisle has been partly blocked up. It is delightful to find the old cradle-roofs (now ceiled) in the north and south aisles, although those in the nave and chancel have given way to roofs of modern construction.

All traces of the old benches and screens have disappeared ; but the four Jacobean panels in the pulpit are well worthy of the recent labours of those who incorporated them into their new pulpit.

The font (Plate CI) is in good preservation ; it recalls that at South Hill. It is two feet one inch square at the top, but immediately under the narrow fillet it gradually assumes the customary circular shape. It is supported on five shafts, the central shaft being stouter than the

others, a common and effective design peculiar to this type of font. The faces of the four heads that constitute the capitals to the smaller shafts wear the bland conventional expression that is common to this period of decorative sculpture. There is no lack of vigour shown in the treatment of the beasts that encircle the bowl (Plate CII), and which, it may be fairly conjectured, symbolize the evil spirits which are cast out at the Sacrament of Baptism. A prominent place is given to the tree of life facing south. The inside diameter is twenty-one inches, the depth being nine inches.

The date is circa 1150.

At the west end of the south aisle is a stone, carved, eaves-course, now continuous with the wall-plate. Originally, it was probably on an outside wall.

Canon Rashleigh informed me that, at the restoration, when the nave-roof was removed, the sill-stones of several two-light windows were found on both sides, above the nave-arches, indicating that at one time there was a clerestory.

At Methrose, formerly a manor-house, there is a splendid carved-oak fireplace, with richly carved panels, containing the Kendall armorial bearings, and others connected with that family. There are also a good transomed bay-window and a few other objects of interest in the same house.

At "Prideaux," part of the original manor-house now does duty as stables. The porch is still standing, and there is an interesting plaster subject of Adam and Eve in an upper room.

ST. MABYN CHURCH.

THIS is one of the larger churches almost completely reconstructed during the latter half of the fifteenth century. It somewhat resembles St. Kew, both in character and in its situation, on high ground. Here both nave and chancel are aisled on both sides with five lofty granite arches in the former, and two of lesser span in the latter.

The tall unbuttressed tower at the west end was commenced at the close of the fourteenth century, when the builders used Catacleuse stone, as at Egloshayle, for the west doorway. The upper stages were finished when the aisles and south porch were built.

There is no sign of the Norman building except the font (Plate CIII), which is an exception to the various "types" classified in the Glossary, being a combination of two kinds of the usual Norman designs found in the county. The bowl is like the neighbouring square one at Egloshayle, the sides of which are ornamented with pointed arches in shallow relief. It is thirty inches square, and rests on a circular stem ornamented with the "star"-ornament (Plate CIV) in bold relief. This type of bowl is referred to in the Glossary as No. 5, circa 1170. The circular base has a hollow moulding around the top. There were never any smaller shafts at the angles of the bowl. It measures thirty-three inches in height above the modern step, and is lead-lined. The "star"-pattern only extends about three-quarters of the distance around the stem, suggesting that the font stood against a pillar. The relief on the bowl has almost disappeared owing to numerous scrapings.

A good proportion of fifteenth-century moulded and carved ribs, purlins, and bosses remain in the three roofs, but nothing is left of the old screens or benches.

Most of the old window-tracery remains, and small fragments of old painted glass may be seen on the south side.

The piscina in the chancel has been recut, and there is a granite one in the south aisle.

The front of an Elizabethan house, called "Tregarden," is externally in a good state of preservation; it is situated near the village. The arched entrance to the garden is standing; it is of the same date as the house, about the first half of the seventeenth century. The plan of the house resembles the letter **E**, although a little later than Queen Elizabeth. The porch, with its granite archways, is complete, and the lower windows in front of the house are nearly perfect, although they have been filled with wood casements. They are four-light, square-headed windows, with large centre mullions about twelve inches thick. This interesting house would well repay careful and conservative treatment. The oak panelling has been removed from the walls, but the old chamfered ceiling-joists remain.

ST. MADRON CHURCH.

THIS is the mother-church of Penzance. The font (Plate CV) is all that remains of the Norman building, and the original granite bowl * has been replaced by a modern copy. The shafts and base are original.

* The original bowl was lying in the churchyard in 1906.

The church was re-modelled late in the fourteenth century, when the south aisle, with its arcade of Bere-stone was added. The western tower of two stages was built at the same time. The north aisle was added about a century later, the granite capitals being finely carved. Both aisles have six bays.

The chancel was extended a few feet eastward by the late J. D. Sedding, who also designed the south porch.

The south wall contains a charming example of early fourteenth-century sedilia and piscina.

Most of the windows are old, and are simple but interesting specimens of what western Cornwall could do in the fourteenth and fifteenth centuries.

The rood-loft stairs are on the south side, as at St. Buryan. Some beautiful late-fifteenth-century carved panels belonging to the original chancel-screen we found under the floor of the "deal high pews" at the time of the restoration, in about 1885. These have been incorporated in the new screen below the transom.

The simple low Jacobean screen in the tower is quaint and interesting.

As much as could be saved of the fifteenth-century roofs was re-used in the repairing of them.

The early sixteenth-century carved bench-ends, with beasts at the top, in the south aisle, are effective, and not unlike those at St. Newlyn.

About two miles from the church is a ruined chapel or baptistery of early fourteenth-century date.

The stone altar slab has a recess in it, probably for the insertion of a portable mensa. There is a step at the entrance to the little chancel.

The building only measures twenty-four feet in

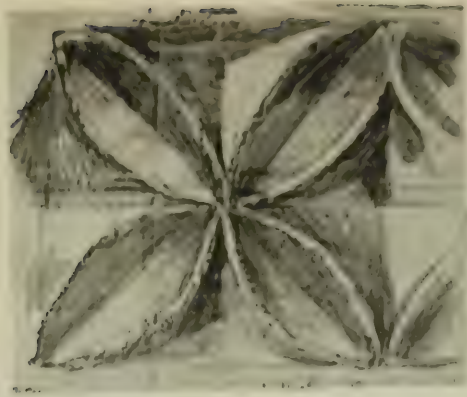


PLATE CIV. St. Mabyň Star Ornament on Font.



PLATE CIII. St. Mabyň. Font.

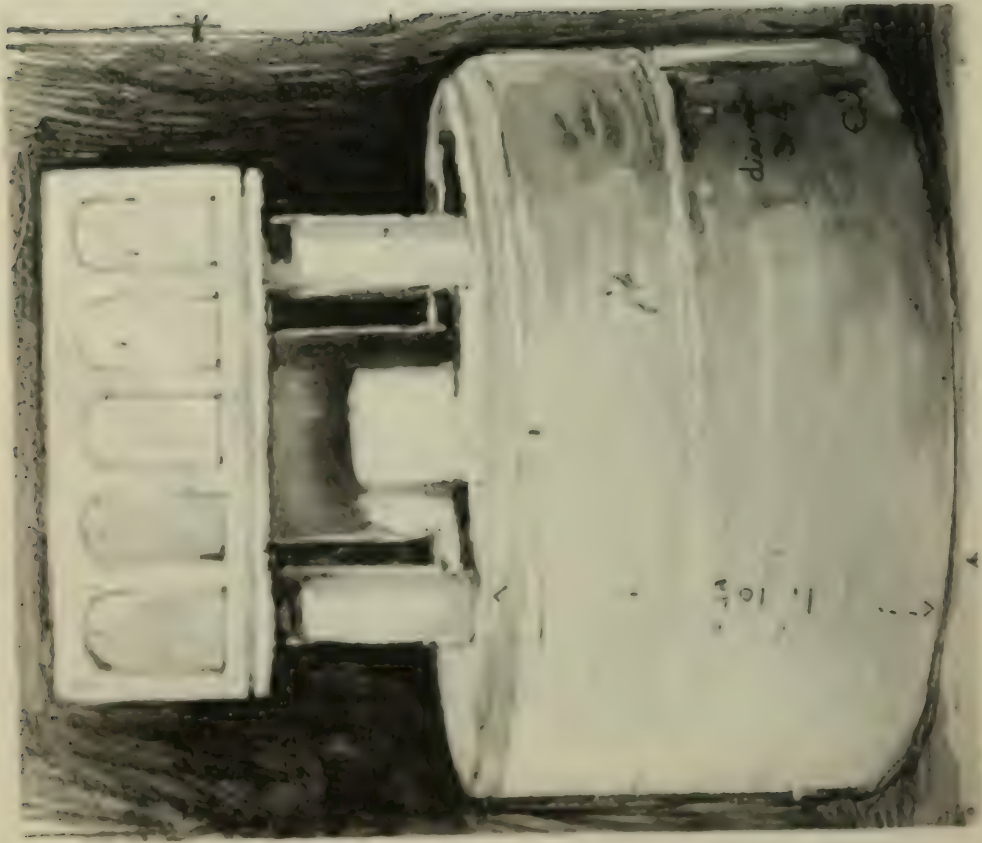


PLATE CV. St. Madron. Font.

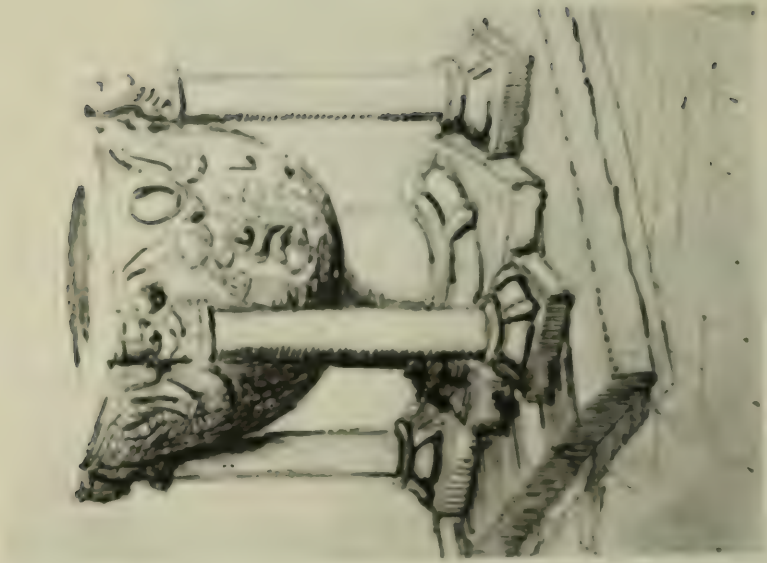


PLATE CVI. Maker. Font.

length and ten feet in width, the walls being two feet thick.

The well is in the south-west corner of the nave, contained within a circular construction of stone, with steps to the water. The overflow runs under the stone floor of the nave and finds an outlet on the north side.

The building has been roofless for many years, and is now overgrown with bracken and trees. The highest point of the east wall is about ten feet above the ground, the side walls are considerably lower.

The stone seats on each side of the nave were perfect in 1898.

There is a fine Cromlech on the moors, and there are several other pre-historic remains in the parish.

The small church of Morvah was reconstructed about a century ago.

In repairing the building we found the foundations of two piers, showing that an arcade of three bays formerly existed.

On the north side of the fifteenth-century tower is a doorway which led to a western gallery.

Some magnificent cliff scenery is included in this parish.

No evidence now exists to show that the Normans built a church at SANCREED; where there are remains of fourteenth and fifteenth-century stonework; but the carved panels of the old chancel-screen are alone worth going to see. They show varieties of sea-weed designs and of grotesques. The upper portion of the screen is missing.

The south aisle was added in the fifteenth century.

The west tower, of two stages, was built in the fourteenth century; and the font, like that at St. Ives, is the work of the same masons.

The church of ST. LUDGVAN contains no traces of original Norman work.

The font appears, at first sight, to be of early date, but examination shows that it is but a comparatively modern production, with mock Norman ornamentation.

The earliest part of the church appears to be the lower portion of the walls of the chancel, and there is a thirteenth-century window in the north side. The south aisle is of late fourteenth-century work, the north aisle being about a century later.

There is a good west tower.

At the time of writing, most of the original roofs were *in situ*.

The church is near Penzance.

PAUL church was burnt by Spaniards in 1495, and most of the building was destroyed.

One pier of the fourteenth-century arcade was worked in at the rebuilding of the fabric. The remainder of the church is of sixteenth-century work.

There is no sign of any Norman masonry.

The old woodwork was, of course, destroyed.

MAKER CHURCH.

THIS delightfully situated church, which adjoins the beautiful park of the Earl of Mount Edgcumbe, may be easily reached from Plymouth in an hour.

There is nothing but the grand font to notice (Plate CVI), the walls apparently showing no evidence of work earlier than the fourteenth and fifteenth centuries. But the font is one of the best of what I may term the Bodmin-type of font (*see* Glossary, Type IV) : it stands in

front of the tower-arch, and is circular in form, with four heads, set at equal distances apart, which give the upper surface a square appearance. The external diameter is about thirty inches, and it is twenty-two inches high. The bowl (inside) is twenty-three inches across, and ten inches deep. It is lead-lined. The heads or capitals of the shafts measure eight inches. The shafts taper towards the top, where they are about five inches in diameter. The bases are six inches high. The middle stem is eight inches high, and about fourteen and a half inches in diameter. The circular moulding of the base is three and a half inches deep, the lower part being square. The total height of the font is thirty-eight inches.

MANACCAN CHURCH & ST. MAWGAN CHURCH.

THE picturesque village and church of Manaccan lie on the right bank of the Helford river, nearly ten miles south-east of Helston.

The road is good, and ST. MAWGAN, which is also in the Meneage district, can be visited on the way.

Although there is no visible Norman work remaining at St. Mawgan, it is well worth seeing, for it is a typical Cornish church, and its proportions have the singular charm that may be observed in the best Cornish examples. The stately old tower, with its lofty pinnacles rising from boldly carved angels, forms a delightful picture against a background of fine trees. If the Normans built a church here, nothing remains of it now ; for the earliest portions of the present building cannot be earlier than the thirteenth century. The

chancel-walls belong to that period ; and the mutilated remains of two lancet-windows were discovered built up in the south wall, and were, of course, renewed when the church was restored.

The stoup in the porch was probably taken from the thirteenth-century church. The north aisle was added in the middle of the fifteenth century, and the north transept half a century later. The twin arches dividing the nave from the south transept are new, and took the place of a wooden lintel supported midway by a clumsy upright. The foundation, however, of a stone column supplied the clue for the present arrangement. It was evident that two arches had formerly stood here, being the initial stage of a new south aisle.

The tower was added in the early part of the sixteenth century, and the pilaster-like responds of the inside arch are significant of the close of the Perpendicular period.

The old carved roofs are very interesting, and the wall-plates are as good as any examples in the county.

The carved granite jambs of the east window of the north chancel-aisle are without parallel in the diocese.

The most interesting feature of the church is, perhaps, the small passage-way cut through the angle of the south wall of the chancel and the adjoining wall of the transept, with its three little arches and low side window, an architectural feature only found in the Lizard district.

But it is time to turn to MANACCAN church, which is reached after a drive of five miles further to the south-east. Here we shall find ample evidence of a Norman church, which we may assume was of cruciform shape, for the walls of the nave and chancel and south

transept of the original building are still standing. There are two lancet-windows in the south wall of the chancel, and one in the east wall of the transept. By "lancets" I mean that they have pointed heads or arches, but it appears to me that the jamb stones are of Norman workmanship, and consequently that the thirteenth-century masons converted them into lancet-windows. The piscina in the south transept is the work of the same builders. It has a stone shelf in the upper part. The "squint" or oblique opening that enabled worshippers in this transept to see the celebrant at the high altar was removed long ago.

The work of the Norman builders still remaining consists of the lower part of the chancel, the south transept, and a little more than half of the south wall of the nave, in which the very interesting doorway is situated. The shape of its arch is, of course, not original. It is not difficult to see, from an examination of the three ornamented rings which compose the arch, that this portion of the doorway has been re-constructed above the spring-level, but I think that the jambs have never been disturbed since the time they were fashioned by the Norman masons. I have no doubt that the arch was formerly semicircular, and it may be observed from the drawing of the doorway (Plate CVII) that the bottom stones or springers of the outer arch-ring are the original ones; but, owing probably to the arch having fallen into bad repair through neglect and other causes, it was taken down (not recently), and about a quarter of the original stones were discarded, so that there were not enough stones left to re-construct the arches without making new ones. The re-construction of the head of the doorway may have taken place when the north aisle

was added late in the fifteenth century. Whenever the re-formation of the arch took place, it was but a clumsy method of restoration, for none of the three ornamented rings which compose the head of the doorway are continuous in their curves; and, moreover, the moulded impost over the centre shaft was discarded altogether. The jambs are of three orders, each having a semi-detached four and a half inch shaft set in the angle of a square recess, and all the capitals are the same, which is an unusual occurrence. The bases of the shafts consist of square-shaped stones only three inches deep, with oblong recessed panels cut on the outer face. The enrichment of the two outermost arch-rings is peculiar, as will be noticed in the drawing, and has a monotonous appearance. In section it is zigzag, the ends being cut off at an angle of about sixty degrees against the roll-moulding. The centre ring is merely chamfered, and the original stop is *in situ* on the right side. The outer ring projects three and a half inches beyond the second, and the second is four and a half inches in front of the third. The label-moulding projects about one inch only from the wall; but it is not set in the correct manner, for it should project at least another three inches. It is about five inches deep, and the nail-head ornament calls to mind the work at St. Stephen's-in-Brannel. Each nail-head is about an inch and a half square. There is an old corbel above the arch, which is not in its original position.

On the inside all traces of the Norman arch have disappeared, which is further evidence, if any were needed, that the arch has been re-constructed. The wall is about two feet nine inches thick. The stone of which the doorway was made came from a local quarry;

and at the time of the restoration of the church in 1888, under the superintendence of Prebendary Hingeston-Randolph, this interesting relic of Norman architecture was carefully repaired. It is a little over three feet in width, and the opening is six feet nine inches in height.

There is little beyond this to recall the handiwork of the twelfth-century builders, except the walls on the south side, which have been previously mentioned, the south wall of the south transept being no less than three feet nine inches thick. Of course, the later windows are insertions, for the original Norman windows were only narrow apertures, each forming one light or opening. The widest example of a Norman window in the county is to be seen at St. Germans; in later years the windows were made much wider, and the openings were sometimes divided into as many as nine or even twelve lights.

The tower was added in the fourteenth century, but the slight pinnacles and battlements were, of course, about a century later. The font is modern. There are no remains of ancient woodwork, but the louvres have been carefully constructed on the old lines, and are in consequence quite in keeping with the church. The pulpit, a special and well-meant gift, was imported from Wales; it did not fit its place, and the south chancel-seat was barbarously cut back to make room for it!

ST. ANTHONY-IN-MENEAGE CHURCH.

THE church of St. Anthony is only one mile distant along the side of the creek, where the lovely scenery will be thoroughly enjoyed. The undulating hills are

thickly wooded down to the water's edge. Every hundred yards the scene changes, especially in bright sunshine, when the water is full of rich reflected colour. Some of the gardens of the cottages near the church were, when the writer saw them, full of luxuriant and vivid colouring and trailing plants. The church, which stands on the side of a hill, seems to have been built not earlier than the thirteenth century, and consisted only of nave, chancel, and south transept. A north aisle was added late in the following century, when the five arches, with octagonal piers, took the place of the north wall of the nave.

The fine granite west tower was built about twenty-five years later. It is of three stages, with pinnacles at the corners.

The east wall of the north aisle contains a good three-light window.

The font is of late thirteenth-century work, the bowl being ornamented with angels bearing shields, with *fleur-de-lis* and inscriptions.

The nave and aisle are both covered by fifteenth-century roofs. Moreover, some of the carved angels at the feet of the principals are still *in situ*. It is rare to find roofs in Cornwall of earlier workmanship than well on in the fourteenth century. No doubt, the best of the common ribs were utilized from earlier roofs by fifteenth-century craftsmen (when they re-roofed a church), but all the moulded or carved ribs and purlins would be new, and it is by the latter, the worked timbers, that we can tell the date of a roof.

The thirteenth-century stoup in the porch has been re-used from the thirteenth-century building.

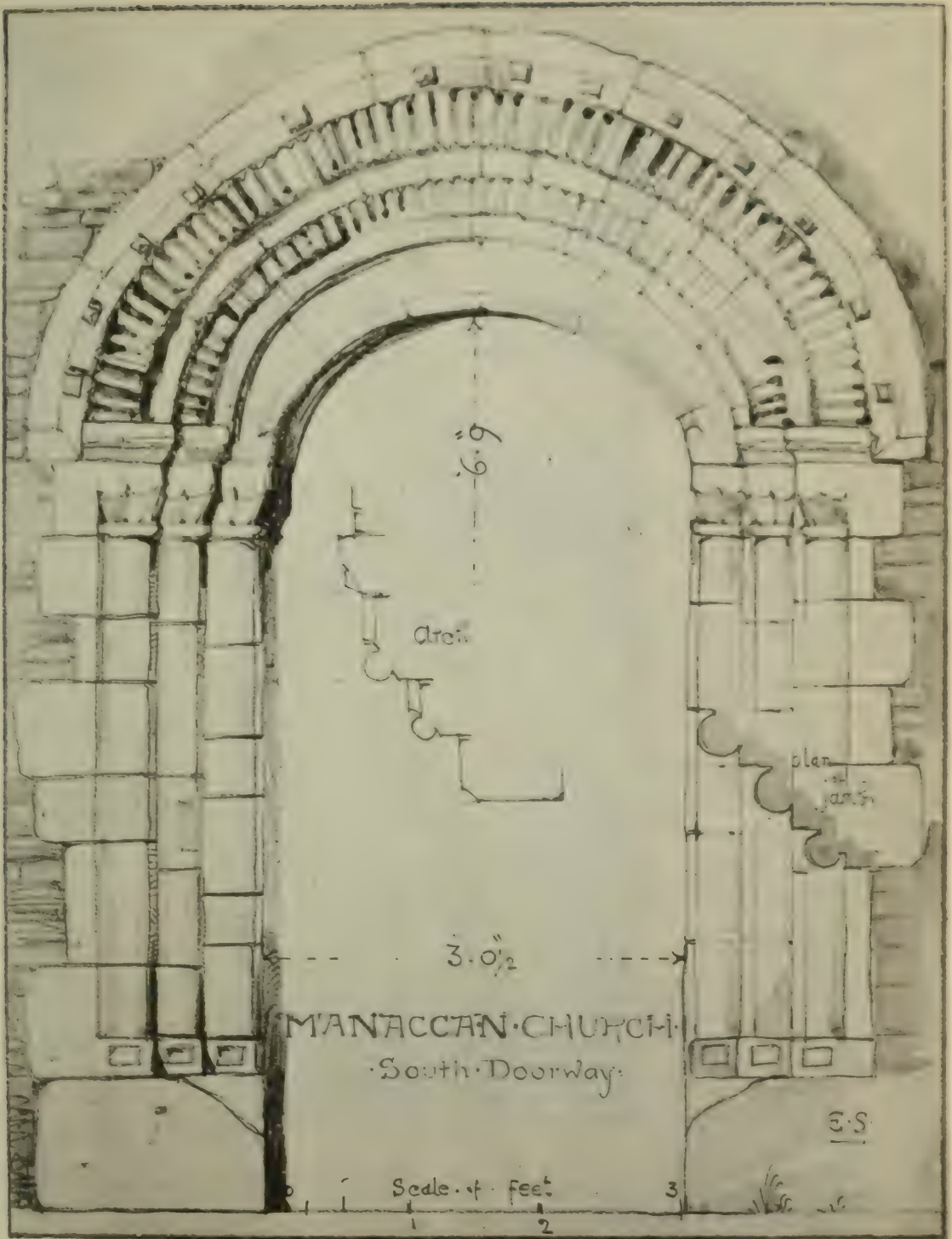


PLATE CVII.



PLATE CVIII. Marhamchurch. Norman Base and Cresset-Stone.

MARHAMCHURCH CHURCH.

THE broad open space, flanked by cottages, in front of the church is, perhaps, more peculiar to the northern area of the county than to the southern districts; this feature is, however, even yet more noticeable in the western extremity of the peninsula. The open space at Marhamchurch is on "shale" rock, which shelves away towards the north, where a sturdy elm may be seen growing, measuring nine feet in circumference; its wide-spreading roots finding sustenance between the veins of the decomposing rock.

The two seventeenth-century granite doorways utilized in building the national school were taken from the old alms-houses, which were demolished at the end of the last century. A modern Polyphant capital has been introduced in the outer doorway which was originally composed of only three large stones.

The south door of the church, with its old ironwork, is coeval with the fifteenth-century doorway. It has two wrought-iron handles; one of which, nearly in the middle of the door, is the original "sanctuary" handle; the other is more recent, and serves the usual purpose for opening the door. The doorway leading into the new vestry formed the original entrance into the north aisle. The chamfered plinth of the north aisle wall is, I think, Norman work, and the wall here is fully three feet in thickness. It is either in its original position, or it was taken from the north wall of the nave and re-used by the fifteenth-century builders, when they constructed the north arcade. Only two worked stones remain of what was once a complete Norman church. It is clear

from the several pieces of "Ventergan" stone worked into the walls of the later church, and from the quarter-capital found during the restoration of 1907, that the Normans built their church mainly from that now disused quarry.

Judging by the fragment of the capital, which is six inches deep, like the half-capital now in the vestry at St. Teath, the circular shafts of the Norman arcades were about two and a half feet in diameter. The abacus above the "scallop" ornamentation has gone, but it is evident that it was square, and consequently the section of the arches above it was also square, probably with a "recessed order," as at Morwenstowe and St. Germans.

It is impossible to say with certainty that any of the original walling above the ground remains intact, for the walls on the south side were chiefly constructed of small stones and earth, and the outside jointing has, of course, been re-pointed from time to time, or the walls would not have held together. It is quite probable, however, that the south and east walls of the chancel stand on their old foundations, as well as those of the south transept and the south wall of the nave.

These walls are about three feet thick, and while repairing the south transept-walls it was found that hardly any lime had been mixed with the earth which was used as a substitute for sand. The writer, however, has seen a good many walls erected in the thirteenth century which were put together in a similar way; and in one case a quantity of human teeth was found, showing that the earth had been scooped up from the surrounding churchyard. Although the Normans frequently "scamped" their foundations, which led to the fall of many towers and the like, they do not appear to have used earth for mortar. The Norman base

(Plate CVIII) belonging to a corner shaft of a doorway, well moulded and ornamented with foot-ornaments, was found in the rectory, and has now been placed in the church. It is fifteen inches wide and seven inches deep. The bases of the circular shafts of the south doorway of Holsworthy church bear a close resemblance to this. The top has been roughly hollowed out, with a drain in the bottom, indicating that it has been made use of as an ornamental flower-pot. The back part has never been worked, having been let into a wall. It is wrought out of a very hard stone unknown in the neighbourhood.

The cresset-stone (Plate CVIII), one of the few examples now remaining, is nine and a half inches square and nearly six inches high. It has four holes about three inches deep, each with a top diameter of two and three-quarter inches, tapering downwards. At the bottom of each hole is a smaller hole, probably for the insertion of a wick. The stone resembles Portland. It is not so large as the Lewannick example.*

The Norman church, probably, consisted of only a nave, chancel, and south transept. The north wall was removed late in the fifteenth century, to make way for an aisle of five bays; and the tower, although commenced a century earlier, was completed at the same

* Cresset, a candlestick or lamp to contain a light; it is found in old inventories among the furniture of the hall and kitchen, and appears to signify a light that was stationary, and not carried about in the hand. Gower describes Gideon's men as bearing each a cresset in a pot of earth. In the time of Edward III the word cresset was used to denote a fire-basket, which was carried by soldiers, watchmen, and servants, at the top of poles. It was also very frequently fixed on the ramparts of mediæval castles, as may yet be seen at Edinburgh Castle; and it was also fastened to the inner walls of baronial halls, or suspended from the vaulted roof, for ordinary purposes of illumination.

time. It has angle-buttresses ; and the octagonal turret, which forms a striking feature of the north side, stands on a square base, probably part of the older structure.

The two-light window in the south wall of the chancel is the only complete original window remaining ; for, although the heads of the windows facing north are original, the cusping seems to have been cut away. The tracery of the two-light window just referred to is an excellent example of fifteenth-century workmanship.

The font is comparatively modern. There is a fifteenth-century piscina in the south transept. The stoup in the south porch appears to have belonged to the fourteenth-century building, and to have been placed there by the fifteenth-century builders who erected the porch.

The old roofs are still in existence and in a fair state of preservation.* The roofs over the nave, chancel, and south transept were wrought at about the end of the fourteenth century. The principals, purlins, and plates are moulded, with only two unmoulded ribs between each bay. The bosses have gone. The bays of the nave and chancel were cleared of plaster in 1906. The laths and nails show that the panels of both roofs were plastered about eighty years ago ; and, as only one set of nails is in evidence, it is clear that they had not been previously plastered. The south transept-roof had a flat ceiling about eighteen inches above the plate-level, from which it is obvious that the plastering was only a modern contrivance to hide the imperfections of the timbers above, which showed no signs of earlier plastering.

The north aisle-roof has its principals, purlins, and wall-plates richly carved from end to end, and there are twelve of the old bosses left. This roof appears to have

* These have been most carefully repaired in oak throughout.

been carved early in the sixteenth century, and the parish may be congratulated upon its good state of preservation. The panels were found ceiled, and the plaster encroached upon the carving about an inch, a clear indication of clumsy modern workmanship. The grooves for the oak-boarding are cut close up to the carving, showing that it was never intended to be ceiled with plaster.

Mr. Ross-Heard, of Bude, informed the writer that when he restored the nave-roof of the neighbouring parish of Morwenstowe, he found a record, written in pencil, on one of the timbers of the plastering of the roofs.* It was dated about a century ago, and gave the name of the plasterer.

There is a fine late fifteenth-century carved bench-end preserved in the chancel, and the Jacobean pulpit is of considerable interest.

—Instituted to Marhamchurch, 21st September, 1453,—

“ Brother Peter of the Girondist House of the Holy Cross, in the City of Bordeaux, of the Order of St. Benedict, having expressly professed the said Order in the

* The writer has not been able to discover any plastering of roof-panels which can be classed as original work. The elaborate plaster ceilings of Axbridge and East Brent churches are very valuable examples of mid-seventeenth-century work ; and, during some recent repairs, the writer found that the plaster adhered to oak laths which were fixed with hand-wrought nails. From this it is evident that plastered roofs, even at this comparatively late date, were constructed with oak laths ; and it is safe, I think, to state that there are no waggon-roofs in the West with the plaster thus fixed. During the examination of many of them, the laths have been invariably found to have been of deal. Surely, if plastered panels were intended originally by the builders of these mediæval roofs, some evidence would have been discovered of such an intention.

said House, and having been admitted unto the Holy Order of Priesthood and sufficiently and lawfully licensed by the Apostolick See to hold and to occupy any ecclesiastical benefices soever, even one having cure of souls, was instituted by the Vicar-General on the presentation of the Honourable man Sir William Bonevyle, Knight."—*Register of Bishop Lacy*.

The remains of Marhays, a manor-house in this parish, are worth seeing. There are two splendid plaster ceilings in a good state of preservation on the first floor. Very little is left of Tackbere manor-house.

ST. MARTIN'S-BY-LOOE CHURCH.

AFTER the circuitous railway journey from Liskeard has been experienced, the church may be reached in twenty minutes from the station, if you are a good walker, for the climb is long and steep. The builders had nothing but hills to choose from for the site of their church, but they might well have made a little better selection, although an even steeper approach to the church will be found at St. Breoke.

The church of St. Martin is mentioned in Domesday, and there is direct evidence of this building in the north doorway which occupies its original position in the north wall of the nave. No doubt the foundation of this wall is original; and, also, the lower portion of the east wall is of the same date; but, as the Norman windows have been superseded by later ones nothing definite can be said about the matter. The north transept was built later, apparently in the fifteenth century. Many interesting tombs and memorials will be seen in the south

chancel-aisle. The arcade between the nave and the south aisle was re-erected at the close of the fifteenth century, and the eastern portion was appropriated by the Keverel family.*

During the restoration of 1907 we discovered a lancet-window west of the south arcade. It is less than nine inches wide, the height being three feet seven and a half inches. The fourteenth-century west wall of the south aisle is built right up against it.†

The two lower stages of the tower were built in the first half of the fourteenth century; the west doorway is of special value in Cornwall, where doorways of this period are so uncommon. It reminds one of the more interesting doorway at Egloshayle, where the capitals and bases are fashioned into heads and tails of serpents. In this case the capitals are well moulded, but the bases have been covered up with cement during modern operations. The appearance of the tower, also, has been disfigured by the same "well-intentioned" workmen.

The roofs ‡ are old, and exhibit the skill of the fifteenth-century craftsmen at their best.

Returning to the work of the Norman masons in

* Probably there was a south transept coeval with that on the north side. The capitals in the bay opposite the north transept are of the same uncommon form as the present transept respond-capitals. There are but three arches in the nave-arcade, and those in the two westernmost bays are of fourteenth-century work in Pentuan stone, whereas the shafts and capitals supporting them are granite which was wrought quite a century later, clearly showing that they were re-constructed at that time.

† This window was probably part of the church dedicated by Bishop Bronescombe in 1268, being one of the forty dedications by him in that year.

‡ The nave-ribs and purlins were carved circa 1500; the aisle-ceiling being about forty years earlier.

their north doorway (Plate CIX), the reader may be puzzled by the segmental arch just above the springing line of the archway. Here we have another illustration of the subsequent work of men who had lost the true art of masonry ; but let us hope they had some good motive for filling in the head of this imposing entrance, beyond lessening the draught when the door was open. The porch was probably erected by the same local masons, but it answers its purpose as a protection both to the old masonry and to those who pass under it.

The four capitals of the doorway were well carved, as may be observed on careful examination of the four mutilated stones, which is all that is left of them. The semi-detached shafts are, perhaps, stouter than those of any other shafts in a similar position in the county, namely, five and a half and six inches, in doorways, including even the great portal of St. Germans. The bases are of rather unusual section, and the mouldings do not follow the circular shafts in the customary manner.* They are worked on plan like the letter **U** with the semicircle, of course, outwards, the mouldings being then carried straight back into the jambs. The bases, which are in excellent preservation, have not the ordinary bead at the top ; they start with a shallow cavetto, and a narrow fillet divides it from a bold ovolo. The decorative treatment of the inner and third arch-ring is the same, the latter being an inch smaller in width. The roll-moulding dividing the more ornate arch-stones of the first and third rings is five inches across in front. Norman

* During the restoration in the last century an inscription was found cut at the back of one of the right-hand jamb-stones. The stone was sent away for the lettering to be deciphered, and it was never returned !



PLATE CX. St. Martins-by-Looe. Font



PLATE CIX. St. Martins-by-Looe. North Doorway



PLATE CXL. St. Michael Caethay. North Doorway.

roll-mouldings are never true parts of a circle in section, and in this instance the fact is more apparent than in any I have met with. The outermost ring is enriched like the inside arch at St. Cleer.

The font (Plate CX) stands just inside the doorway above-described, and is the work of the same masons. The bowl is twenty-eight inches square, the diameter being twenty-one inches, and ten inches deep. It is lined with old lead, and the sides are nearly straight, the bottom being a little hollowed. On the north side of the font is represented a tree, probably the tree of life. On the three other sides a simple pattern is cut in very shallow relief, representing (I believe) three crosses. The bowl is at present set upon two bases of fonts; the upper one probably belongs to the bowl, but the lower one is of a different stone, like Purbeck, and must have been taken from some neighbouring mediæval church or chapel. The original stem was circular; this, however, has disappeared from the church. The date is circa 1150.

During the present restoration three Norman ornamented stones were found built into the west wall of the south aisle. The stone used is Purbeck,* and they may have formed part of a Norman font or of a jamb of a doorway.

MORVAL CHURCH may be reached by a two-mile walk across the fields. It contains no certain evidence of Norman masonry, although the south wall of the nave is massive enough for their work. Unlike the ordinary

* Most of the wrought stone inside the church, with the exception of granite, is from Pentuan, near St. Austell. It was also used for the lower quoins, although Polyphant was used for the west doorway. The "lancet" jambs and arch are of a slaty cliff-stone.

one-aisled church, the aisle, added in the sixteenth century, was erected on the north side.

The windows of the aisle are the most interesting in the building, and were constructed unusually high in the wall, no doubt owing to the higher ground on this side. There were probably one or two steps up from the nave-level into the aisle. The tower is of three stages, erected apparently at the same time as the aisle. The bold granite string-courses and west doorway give a peculiarity to what might otherwise be taken for a fourteenth-century structure as there are no buttresses. The font appears to be circa 1200-1220.

The nave-roof is modern, but that in the south aisle is a good example of carved fifteenth-century craftsmanship.

There is no evidence of any other mediæval woodwork, nor any sign of stoup or piscinae, although at one time there were probably three altars in the church. There are some interesting slate memorial slabs in the chancel.

TALLAND CHURCH is full of interesting old woodwork. The church was re-constructed by the fifteenth-century builders, who for some reason erected a detached tower on the south side, where the ground rises rapidly. The bench-ends, with carved angels at the top holding various emblems, are of great value. There is no sign, now, of any Norman stonework.

ST. MAWGAN-IN-PYDER CHURCH.

THE only indication of Norman workmanship is afforded by the font, which is like those at St. Wenn and St. Ewe, or a simpler rendering of the St. Austell and Bodmin type (circa 1160). The bowl is fashioned out of St. Stephen's stone. There are four plain shields on the bowl, and the usual four heads peculiar to this design, as found in the middle and north of the county. The shafts and the base are modern.

The church consists of a nave and chancel, and a north transept: a south aisle of six bays was added in the fifteenth century, two of the bays being in the chancel.

The tower is buttressed, and is on the south side, making a picturesque feature amid beautifully wooded scenery.

The only old roof left is in the north transept; but there is a varied collection of fifteenth-century bench-ends.

An unusual type of screen, without tracery in the bays, divides the chancel from the nave. The cove is intact, with its vine-carved cornice. It has been unwisely coloured. Before the restoration of St. Crantock, we found four uprights belonging to this type of screen (circa 1630) which are re-used in the new screen.

In the wall of the chancel is a perfect brass of a priest, of early fifteenth-century workmanship.

There are several Arundel monuments, dated 1573, 1578, and 1586.

A lovely churchyard-cross stands north of the church; it is of the lantern-shape. The niches contain

representations of the Nativity, the Crucifixion, and two figures of Saints. The date is about 1450.

Remains of the Arundel manor-house exist on the north of the church.

ST. MELLION CHURCH.

THE surviving portions of the Norman building consist of the nave and chancel and the south transept. The original north wall of the nave was taken down late in the fifteenth century, and an aisle was grafted on to that side of the structure : a south porch was added at about the same time. Those active builders also erected the west tower of three stages ; and it is interesting to note that all the moulded work of the tower is made of Roborough stone, from the almost worked-out quarries near Tavistock, whereas the walling is of granite. At the time of writing the pinnacles are being restored, that is to say, the capitals and some missing parts that were found in the village are being replaced, and the other missing portions supplied.

As all the windows of the church are the work of the fifteenth-century builders excepting the three-light east window, which is fifty years earlier, it is evident that the upper parts of the Norman walls were more or less re-built at that time, above the level of the window-sills.

The only tangible evidences of the Norman handiwork are the few wrought stones in the south wall of the south transept. All these stones, save one, have been built up in the south-east angle of the transept, the collective height of them being five feet three inches. There is no capital or base at the terminations of the angle-shaft,

which is stopped off in an abrupt manner. There is a plain chevron cut on the flat surface of the stones on both sides. They appear to have been angle-stones of ornamented buttresses; if they had belonged to inner window jambs, the angle at which they are wrought would have been obtuse, instead of rectangular.

The late fifteenth-century cradle-roofs in the nave and north aisle are *in situ*. The panels are now ceiled.

The churches of St. Mellion and of St. Mullion near the Lizard were dedicated to the same Saint—St. Melanus.

PILLATON CHURCH.

THIS building was re-modelled in the fifteenth century, and nothing remains to show that the Normans built a church here.

The north aisle, with six bays, is of fifteenth-century work. It retains most of its original roof. Perhaps the most remarkable feature of the church is the passage through the corner of the south transept, in the splay of which is the doorway, with staircase, leading to the Rood at the top of the ancient screen, of which there is nothing left.

This transept still possesses its fifteenth-century roof.

The nave and chancel roofs are modern, and there is nothing left of the old seats.

Two ancient piscinae still remain.

There is a good tower of three stages with pinnacles.

MERTHER CHURCH.

AT Merther we have a church that was originally planned by the Normans and subsequently enlarged towards the end of the fourteenth century.

Owing to the migration to industrial centres of those who once formed a small congregation here, a new church has been recently erected at Tresillian, and the font, the bowl of which is of late Norman workmanship, has been transferred from the old church to the new. The mother-church is now used as a mortuary chapel. As the district is but very thinly peopled, it is not difficult to foresee what its ultimate fate will be. At the time of writing, the old timbers of the nave and south aisle roofs appear to be *in situ*; but flat ceilings have been inserted a few feet above the wall-plates, so that it is impossible to say what is behind. A cement-floor, sloping from west to east, stops against the rails which enclose the altar-table. On the north side of the east wall is a niche, the sides of which are in fair preservation, but the canopy has been badly damaged. A stone figure, apparently of fifteenth-century date, is standing in it; but, as it is only about half the height of the niche, it is obvious that it does not occupy its original position.

One of the four arches of the fourteenth-century arcade was intended to be included in the chancel; but the eastern half of this arch has been ruthlessly cut away, to make room for a flat sounding-board, under which is a kind of preaching-box.

It appears probable from the cast-iron fireplace in the west wall of the south aisle, that this portion of the building was at one time used as a vestry. Since then, the ground-stage of the little tower has been set apart for this purpose.

A row of dilapidated pews now occupies about a third of the former seating-area of the building, the pews against the north and south walls having been removed altogether.

In the north wall of the nave are two one-light windows, originally Norman ; but there is nothing left of the old masonry, except the lower part of this wall. The other windows are chiefly late fifteenth-century insertions.

ST. MEWAN CHURCH.

A NORMAN church undoubtedly existed here. The only tangible remains, however, are the lower part of the north wall of the nave, which is three feet thick, and the stem and base of the font, which stands rather to the south of the western tower.

There are indications on the circular stem or shaft of the font of an indented ornamentation of elementary character. The stem is nearly a foot in height and fourteen inches in diameter. There is a base-moulding consisting of three orders of rounds. The base on which the stem rests is square, the corners being chamfered off. The Norman stonework appears to be from the Purbeck quarries. The base is about twenty-one inches square, including the chamfers, which, I think, are not original, and its height is one foot. The ornament appears on the east and south sides only. The section of the curves is rounded, with sinkings between. It is a simple representation of an Ionic capital in a conventionalized form. The bowl is of late fourteenth-century workmanship. The date of the Norman portion of the font is circa 1100.

There are five low fifteenth-century granite arches between the nave and the south aisle. The north chancel-aisle has every appearance of being modern.

There is a thirteenth-century piscina in the chancel.

The low western tower is quite unlike the usual Cornish type. The buttresses are massive, and they suggest that the tower was designed to have another stage; at present there are only two. The slender pinnacles seem out of proportion, that is to say, for a Cornish tower. It is delightfully situated amid a few trees.

There are no remains of ancient woodwork. The village is only a mile and a half from St. Austell.

ST. MICHAEL-CAERHAYS CHURCH.

THE few cottages which compose the village of Caerhays are situated nine miles from St. Austell. It is a long journey, but the traveller will be rewarded for his trouble by a glimpse of the south coast as he approaches the church. It is one of the smaller sanctuaries of the county, and externally its Cornish character has been carefully preserved. It will at once be observed, by the little doorway on the north side of the nave, that part of the Norman building has survived the eight long centuries that have passed since the builders reared its walls. There seems to have been but little alteration in the original ground-plan. The only additions are a south chancel-aisle of two bays, which was built in the fifteenth century, and a west tower of three stages, without buttresses, of late fourteenth-century date.

The walls of the nave, chancel, and north transept, which are about three feet thick, appear to be of Norman workmanship, and the two little windows on the north side of the church are the original window-openings, which have been subsequently re-modelled.

All the other windows belong to a later period, and have been more or less restored.

The remains of the stairway to the rood-loft may be seen in the corner of the north walls of the chancel and north transept. In the north wall of the same transept there remains an arched portion of a late-thirteenth-century tomb.

The old roofs, screens, and benches have been superseded by modern work.

The late-fourteenth-century piscina in the south wall of the sanctuary has crocketed finials, and is well worthy of careful preservation.

The Norman doorway in the north wall (Plate CXI) is blocked up, and the inside-arch has been rebuilt. It stands, however, in its original position. Externally, it resembles that at Tremaine; but in this case the tympanum is ornamented with an Agnus Dei, which stands out in bold relief. It may be observed from Plate CXI that there is a moulding over the head of the tympanum, two and a half inches wide, the lower part being chamfered. It is cut out of one stone, and it may be noted that the lower part of the tympanum, or head of the doorway, is not a true semicircle. The mason probably made the best of the block of stone which he had at his disposal. The impost-mouldings are five inches deep; and, as they are continued far beyond the requirements of the existing arch, that on the right being twenty-one inches, and that on the left thirty inches long, it is very probable that originally there was an outer ring of ornamented arch-stones, protected by a label-moulding, which has disappeared. The doorway is thirty inches wide, and five and a half feet in height from the springing of the

arch to the ground. As no stops are visible at the bottom of the chamfered jambs, it is probable that they are at present hidden beneath the soil. This doorway is in fairly good preservation. The Norman font, which is circular (Plate CXII), is of the type which preceded that at St. Austell. The bowl, decorated with conventional foliage, is twenty-four inches in diameter and fourteen inches deep. The stem or shaft is twelve inches high. The base is sixteen inches square and seven inches deep. It is made of a hard close-grained stone, resembling light elvan. The font was executed circa 1100-1130.

ST. MICHAEL'S CHURCH, ROCK.

THE village of Rock is attached to the benefice of St. Minver, from which place it is distant about two miles. The still more interesting church of St. Enodoc is also held by the same incumbent. The little church of St. Michael stands by the side of a creek, and it may be easily reached from Padstow by means of the ferry across the mouth of the Camel river. It is quite evident that this little sanctuary was originally built by the Normans; and, although there is not so much of their work in evidence as there is at St. Enodoc, there are sufficient data to enable us to trace the form of the twelfth-century building. This consisted of a nave and chancel and a south transept. At the time of the restoration of the fabric, which took place during the incumbency of the Rev. W. Hart-Smith,* who also under-

* He informed the writer that it was necessary for him to keep up his umbrella in church during heavy rain.

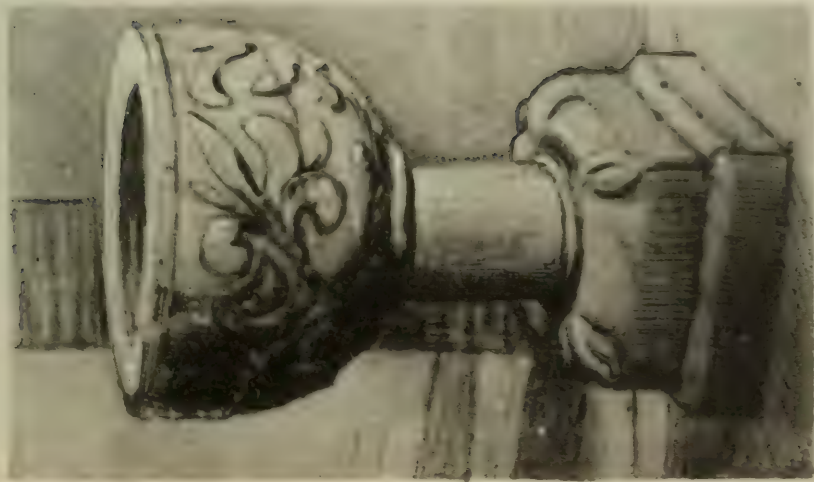


PLATE CXII. St. Michaels-Caerhays.
Font.

Facing p. 282.

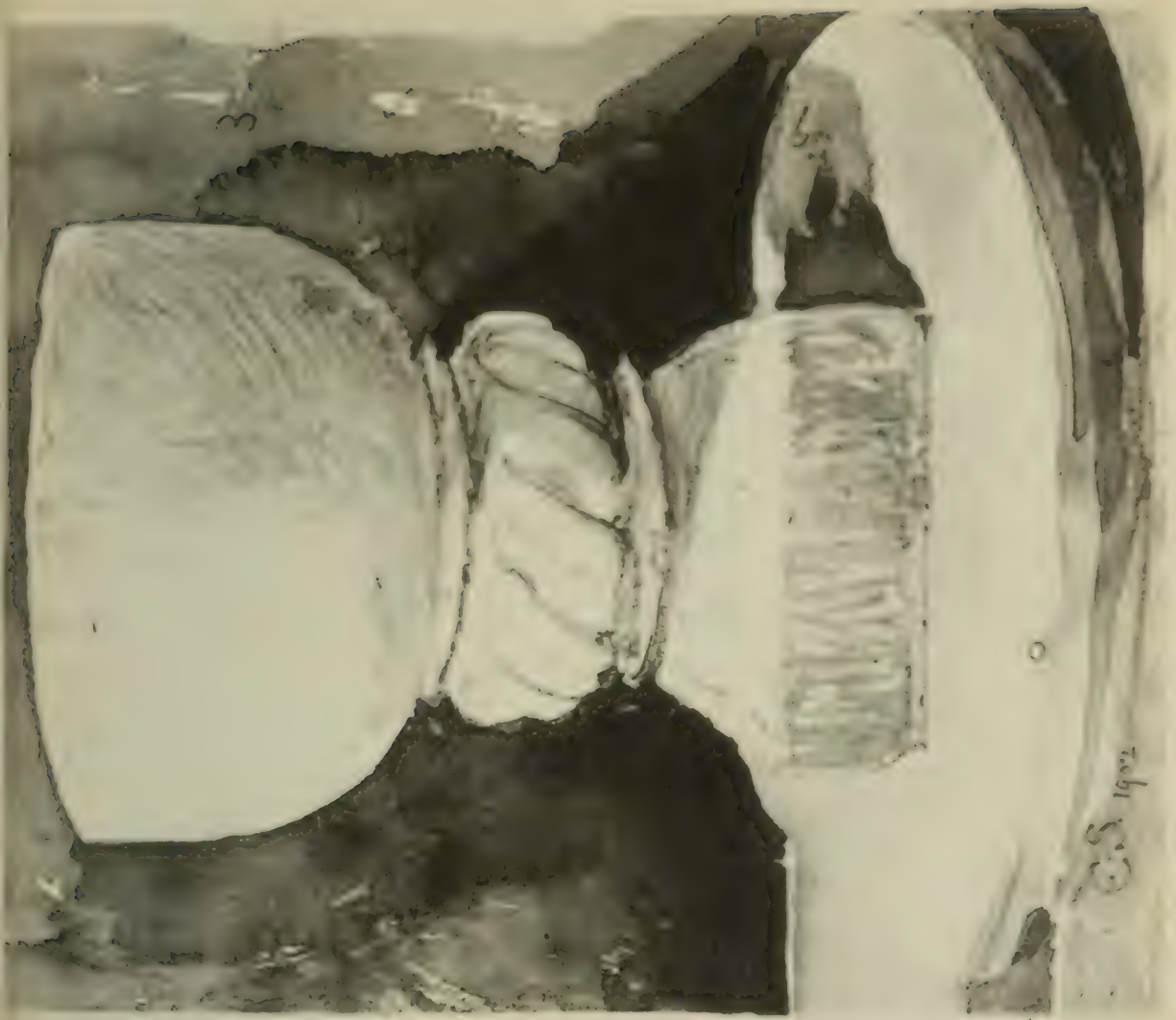


PLATE CXIII. St. Michael's Ch. Rock. Font

ST. MINNIE'S CHURCH:

Ground Plan.



Norman.
Tiled Pavement.
Wood.

Scale of Feet.



took the restoration of St. Enodoc and St. Minver, the church was in a deplorable condition. He assured me, however, that the walls were repaired and rebuilt on the old foundations, which cannot be said of several so-called restorations in the sixties. From a careful observation of the building, it seems clear that the north and west walls of the nave have been more or less re-built from the foundations, and that the upper part of the south wall has also been re-constructed. There appears to have been but little done to the other walls of this interesting building. The plan of the Norman church consisted of nave, chancel, and south transept, and the latter was evidently widened westward by the thirteenth-century builders, who placed a lancet in the east wall thereof and a piscina to serve this little chapel. Late in the fifteenth-century the south wall of the chancel was removed, and a still smaller chapel or south chancel-aisle was added, which is less than five and a half feet in width. An arch was made in the south wall of the chancel to support the roof above, and also to connect the tiny chapel with the chancel. Another narrow arch was made in the east wall of the transept to give access from the latter to the newly built chapel. The same builders erected the chancel-screen, the lower part of which yet remains.

The pulpit appears to have been constructed out of what remained of the upper portion of this screen. Access to the top of the screen was gained by a newel staircase built in the north wall of the chancel; the door to the staircase being within the chancel, instead of being from the nave-side of the screen, the customary way of approach. Part of this staircase is still in

existence. Besides the portions of the walls erected by the Norman builders before referred to, there is the fascinating little font * (Plate CXIII), which is similar to the one at St. Enodoc. The step is modern, but the rest is old. The date is circa 1080-1100. The bowl was discovered under the floor at the time of the restoration.

Opposite the south entrance is the head of a fine old cross of unusually large dimensions. It is of a circular shape, about three feet in diameter and about twelve inches thick.

The south porch of the tower is quite modern. There are some interesting pieces of old window-tracery of both early and late fifteenth-century design on the south side of the building. The north wall contains no windows, and a modern vestry has been added here. The west window and the roofs are also modern.

MICHAELSTOW CHURCH

THIS church lies eight miles east of Wadebridge. It is of peculiar interest, owing to the evidence of an anchorite's chamber having been grafted on to the north wall of the chancel; and, although the wall has been affected by subsequent repairs, it may be regarded as part of the original Norman building. The chamber may, or may not, have been occupied by a priest or layman, or laywoman, for this function was not always confined to the masculine sex. There is, however, nothing left of the

* The font at Chaddesley-Corbett, Worcestershire, circa 1140 is far more elaborate, although the shape is similar.

chamber, except the piscina on the outside of the north wall of the chancel, about two feet from the ground, and two and a half feet from the east wall of the fifteenth-century north aisle. The piscina belongs to the thirteenth century. Further evidence of the chamber may be seen inside the wall. This consists of a quatre-foil opening, which of course communicated with the chamber, but the external front has been built up. By this means the recluse was able to watch the high altar from his small cell.

The lower portion of the east wall, below the set-off, shows that the present east wall was re-built, on the old Norman foundation, in the fifteenth century.

The only other remnant of the twelfth century church is the base stone of the original font, lying discarded in the churchyard. It is two feet square and seven inches high.

The existing font belongs to the thirteenth century, but the base appears to have been part of an earlier font; and, moreover, it resembles that at St. Breward.

There are some good bench-ends and mediæval slabs in the church.

NOTE.—Michaelstow, S. Michaelis (Taxacion of Pope Nicholas IV), and (Inquisicio nonarum), Hellestone (*i.e.* Helston-in-Trigg), (Episcopal Registers of Exeter, 1260, 1266), Sancti Michaelis de Hellesbiri (Episcopal Registers of Exeter, 1279), Sancti Michaelis de Hellestone (*ibid.* 1282), Stouwe S. Michaelis juxta Hellisbiri (*ibid.* 1315). I think this is the church of Halesbergh, referred to in Pat. Roll 25 Edw. 1, pt. 1, m. 10*d.*, which the Editor of the Kalendar makes the extraordinary error of identifying as Halsetown. This *ecclesia* must not be confused with the *capella* of St. Michael in Helston, which was in the parish of St. Wendron, and is now (since 1845) the parish-church of Helston in Kerrier, nor with the *capella* mentioned under *St. Issey*.

MINSTER CHURCH.

THIS church stands in an exquisite piece of wooded scenery, with a view of the sea towards the north. There was formerly a Priory here, the date of the first prior being 1263. There are no remains of the Priory-buildings.

The oldest portion of the church is the chancel, where the walls are four feet thick—probably of late Norman masonry. The one-light window on the north side, although altered in subsequent times (the head being also later), is an original window as far up as the springing level.

After the roof fell in, about 1870, the church became more or less a ruin; after which the nave and south aisle were practically rebuilt, and all vestiges of old roofs, seats, and screens, were lost.

The five granite bays of the south aisle are of late fifteenth-century work, and the south porch was added at about the same time.

The tower was, I consider, reared in the thirteenth century, but re-modelled by the builders of the aisle, the granite plinth, the west door, and the window over, being their work. It was rebuilt at the restoration, above the plinth. Some of the old belfry jamb-stones are now doing duty in the lych-gate.

The circular font is Norman, the bowl and stem being original. The incised lines, suggesting "net" or "basket work," are not original, but probably represent the type of ornamentation which previously existed thereon. The base and step are modern. The diameter of the bowl is twenty-five inches, its height being sixteen

inches. Inside, it measures eighteen inches across and nine inches deep. The stem is a rude square, eighteen inches high and fourteen inches wide. The stone is the same as at Forrabury, tough greenstone. It is lined with lead.

Some of the old windows remain on the south side, and there is a good example of a thirteenth-century two-light window on the north side of the chancel.

The brass to H. Roberts is dated 1602, and there are some seventeenth and eighteenth-century stone monuments on the walls.

The holy well is situated on the north side of the church.

The seventeenth-century stone entrance-posts, at Slaughter Bridge, near by, mark the entrance to the manor of Worthivale, but little is left of the house, save three arched doorways, and remains of what were once two fine doors.

Redevallen manor-house has more of its old stonework. The porch, with the room over, is preserved, and there are ten granite mullioned windows left, and two gables.

NOTE.—Minster or Talkarn ; Talkarn, alias Minstre (Taxacion of Pope Nicholas IV), Talkarn que vocatur Minstre (Inquisicio nonarum of 1340), Talchar (Episcopal Registers of Exeter, 1263), Laminstre alias Talkarn (Episcopal Registers of Exeter, 1311), Sancte Merthiane de Laminster (before 1200, Mon. Dioc. Exon. page 64, No. 1).

ST. MINVER CHURCH.

THE parish-church, which is situated in the highland district of the parish, is dedicated to St. Menefreda, one

of the daughters of Brychan, and sister of the patron-Saints of St. Endellion, St. Mabyn, and other neighbouring parishes. According to the Bodmin Kalendar, St. Minefreda was commemorated on November 24.

The edifice has recently been restored, and partially rebuilt upon the same plan (Plate CXIV).

The chancel rises by three steps above the nave, from which it was formerly divided by a very fine rood-screen * of oak, carved and enriched in colours and gold. This was removed by Mr. Carlyon, when curate of this parish, in 1837, and it is hoped that it will eventually be replaced.

The north arcade † is of late transitional Norman date; and, I believe, the lower part of the original tower was built at the same time, but, unfortunately, it has been re-built. The north arcade is roughly built, and was probably intended to have been plastered. It is constructed of long thin stones without any mouldings. There is a good south arcade of granite, and there are some pieces of old tracery in some of the windows.

The parish may be congratulated on still possessing some of the original bench-ends.

There is a good brass in the south aisle, dated 1517, to the Opye family.

There are some scanty remains of the manor-house of Treswarrow.

* A portion of the original chancel-screen is now utilized in the tower.

† The Rev. W. Hart-Smith (formerly vicar) assured me that the arcade was not re-built.

MORWENSTOWE.

THE following extract from Mr. A. H. Norway's book on "Highways and By-ways of Devon and Cornwall," is a faithful description of the village and of what went on there less than a century ago :—

"The most striking thing about the Church-town of Morwenstowe is that you do not know when you are there. In most places of the kind there are indications that you have arrived at the centre of the township; but when you reach the heart of Morwenstowe you stand upon a scrap of barren common-land, surrounded by three cottages, of which one calls itself an inn, and offers entertainment of the humblest kind. Of Church or other houses there is no sign; nor does there appear to be room for them, since the edge of the cliff is obviously close at hand; and it is only on passing through a gate which seems to lead nowhere that you come at length in sight of the Church, and of the Vicarage built beside it in a spot where Mr. Hawker had seen the lambs resort for shelter from the storms.

"Many strange things happened in this Church during the reign of the bad men I have been speaking of; and even smuggled cargoes on occasion found a safe hiding place in the ancient building. 'We bribed Tom Hokaday, the sexton,' said that unrepentant knave Pentire, 'and we had the goods safe in the seats by Saturday night.' The parson did wonder at the large congregation; for numbers of them were not regular Church-goers at other times, and if he had known what was going on he could not have preached a more suitable sermon, for it was, 'Be not drunk with wine, wherein is excess,' one of his best sermons; but there, it did not touch us, you see, for we never tasted anything but brandy or gin. Ah, he was a dear old man, our parson, mild as milk, nothing could ever put him out. Once I mind, in the middle of Morning Prayer, there was a brig down by the porth, and the

folks began to get up and go out of Church one by one. At last there was hardly one left. So the parson shut his book and took off his surplice, and he said to the clerk, 'There is surely something amiss.' And so there certainly was; for, when we came out on the cliff, there was a king's cutter in chase of our vessel, the *Black Prince*, close under the land, and there was our departed congregation looking on. Well, at last Whorwell, who commanded our trader, ran for the Gull Rock, where it was certain death for anything to follow him, and the revenue commander steered away to save his ship. Then off went our hats and we gave Whorwell three cheers. So when there was a little peace, the parson said to us all, 'And now, my friends, let us return and proceed with divine service.' We did return, and it was surprising after all that bustle and uproar to hear how parson Trenoweth went on just as if nothing had come to pass, 'Here beginneth the second lesson.' "

MORWENSTOWE CHURCH.

The wild situation of this most charming sanctuary, on the slope of a combe, the mighty cliffs of which form a magnificent picture from the sea, lies midway between Bude and Hartland, being nine miles from either. The hill forming the side of the valley opposite the church runs out into the stately, almost perpendicular, crag of Hennacliff, four hundred and fifty feet high. This is the highest perpendicular cliff* on the Cornish coast.

The building consists of a chancel, nave with north and south aisles, a western tower, and a south porch (Plate CXV).

The chancel is of Norman construction; the buttresses,

* High Cliff in St. Gennys is much higher, but is of a shelving nature.

MORWENSTOW CH.
Ground Plan.

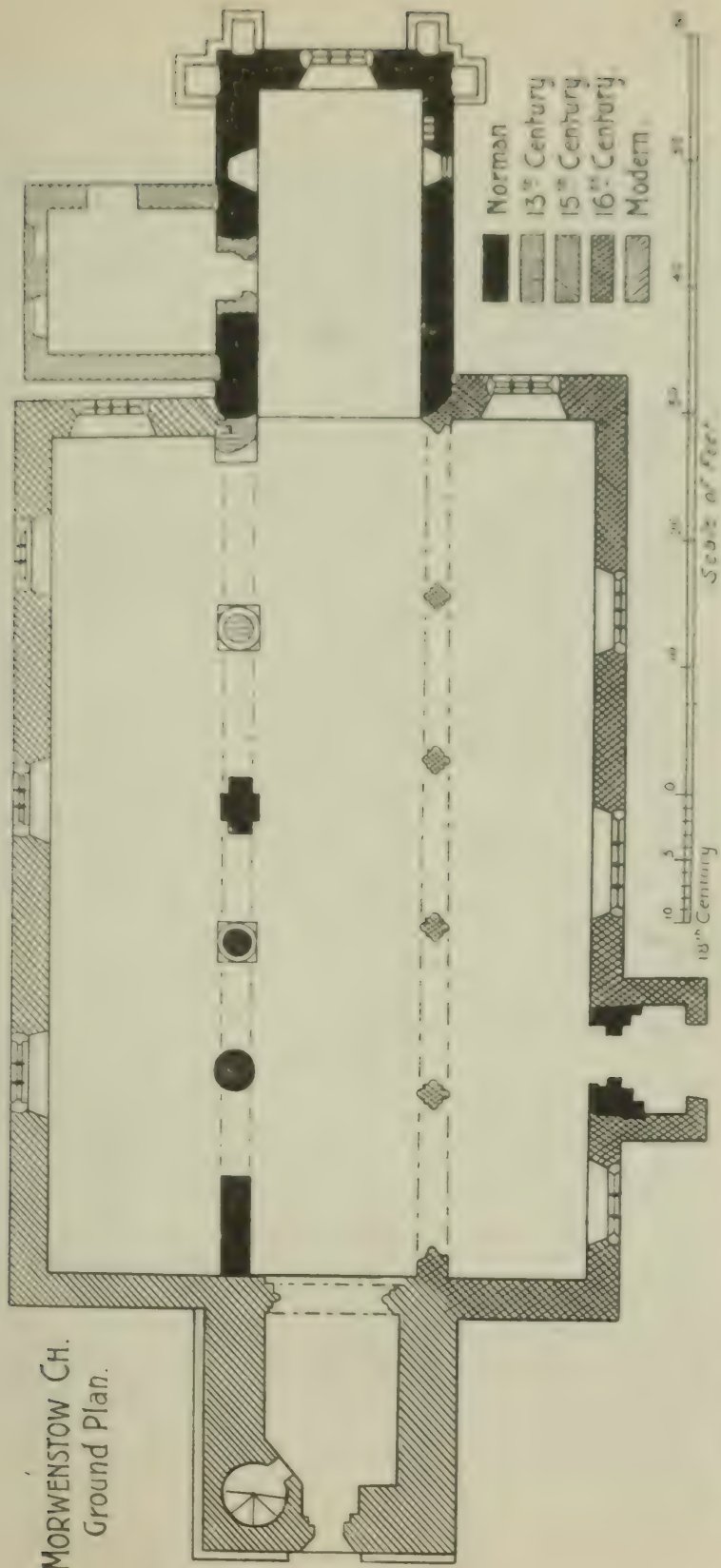


PLATE CXV



PLATE CXV. Morwenstone. Ornamental Stonework. North Arcade

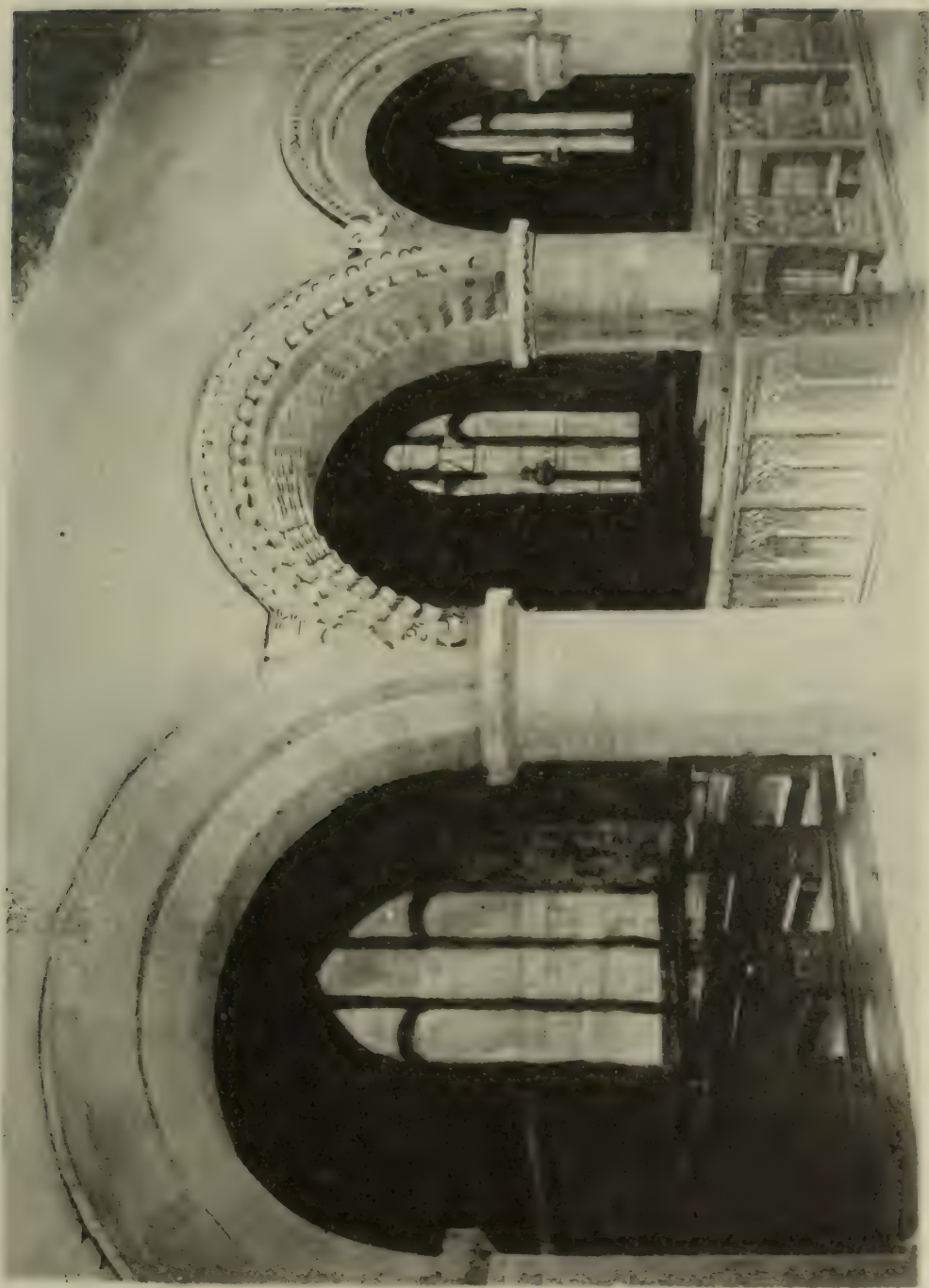


PLATE CXVb. Morwenstowe. North Arcade.

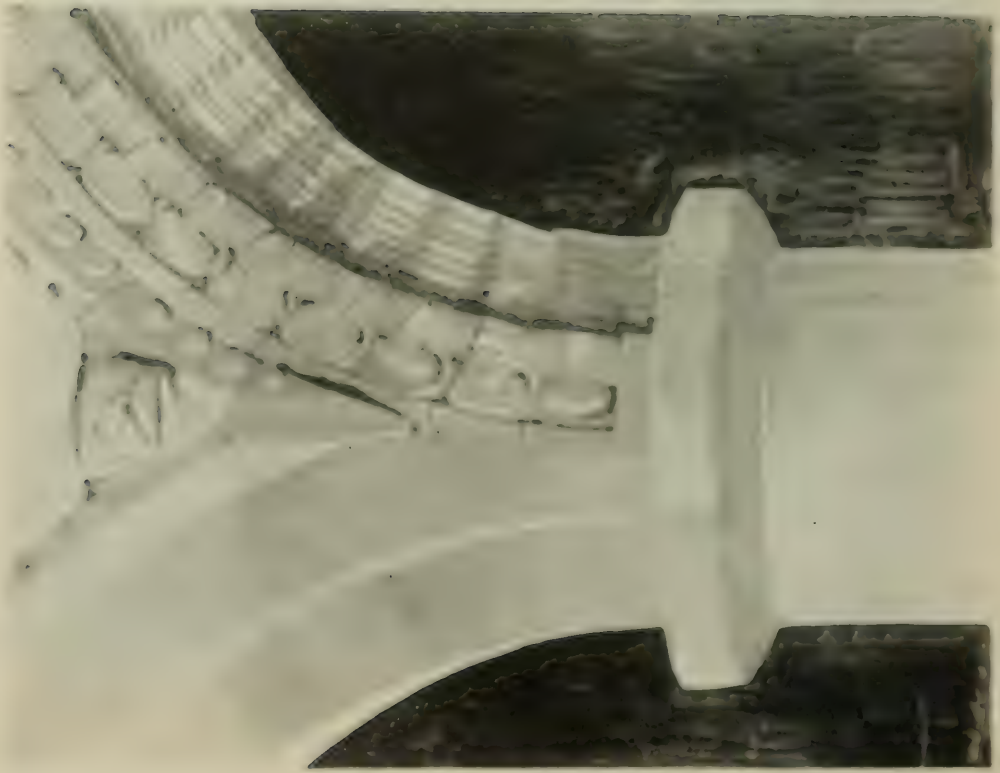


PLATE CXXVI — Morwenstowe, 1st Capital, North Arcade.

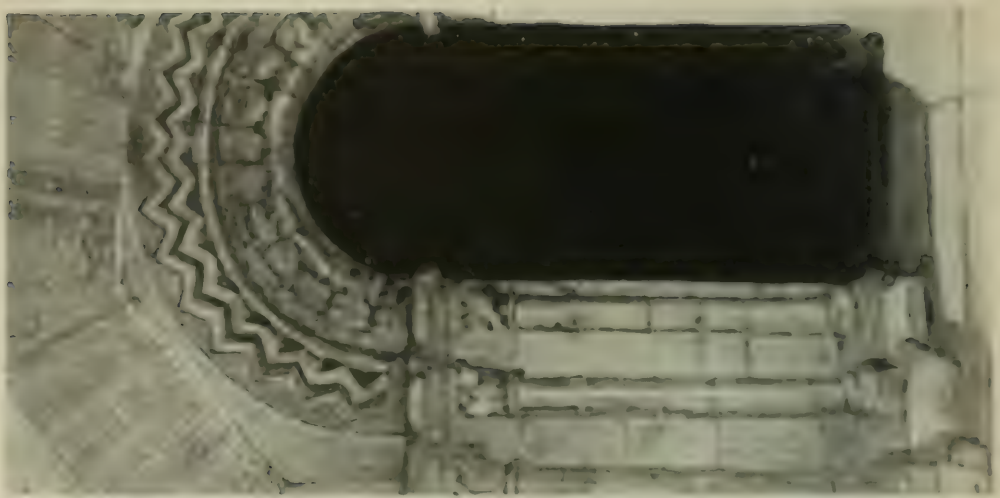


PLATE CXXVII — Morwenstowe, South Pierway.

however, are of more recent date. The tracery of the east window,* which is modern, belongs to the Decorated period; the north and south windows are original, but the outer stonework has been renewed.

The modern recess in the south wall at present contains the base of the piscina, which originally stood in front of it; the base, of course, resting on the floor. The shaft and capital that stood on the top of the base have disappeared; the capital was hollowed out on the top to form the basin; and the base, now fixed inside the recess, is pierced by a hole or drain.

The other Norman masonry consists of the three westernmost arches and pillars of the north arcade (Plate CXVB), and the south doorway (Plate CXVIA). The carved work is in excellent condition, and proves how zealously the old fabric has been cared for. The stonework, both for variety and skill in execution, has no parallel in Cornwall. Considering the softness of the stone used, it is extraordinary to find it, after so many centuries, in such good repair.† It will be seen by the elevation of the arcade that the two arches nearest the chancel are of later workmanship, being in the style known as the Early English, or some fifty years later. The diameters of the two west circular columns and the west respond vary between two feet four inches and two feet and a half. The bases are simply chamfered; whereas the base of the later eastern column has a bead at the top. The character of the masonry in the piers is dissimilar. The Norman capitals are circular, the only examples in Cornwall, except the two mutilated capitals

* Most of the old window-tracery has disappeared, superseded by modern copies of eighteenth-century work.

† The stone appears to have been quarried from the cliffs.

at Lelant and that in St. Austell church ; but the capital of the west respond is similar to the third (Plate CXVIII), and the pattern, although on a smaller scale, is found at St. Germans and elsewhere. The first capital beyond the respond is, I believe, quite unique. It is composed of eight stones, boldly chamfered in section, and every alternate stone is ornamented with a chevron-pattern in shallow relief, the four other stones being left plain. The arches are delightfully treated. The westernmost (Plates CXVB and CXVI) is quite plain, thereby giving its full value to the very ornate work in the next arch, the outer ring of which is sculptured with three grotesque types of heads, a favourite architectural treatment with the Norman carvers, but rarely found in this county. Of these heads two represent varieties of the "bird-beak" enrichment, the other represents a human face, with apparently distorted features (Plate CXVA).

The middle ring of the arch over the doorway here is an illustration of this, and the same effect may be observed in the west doorway at St. Germans. When the bird-beak or head-ornament is worked into the ring of an arch, no appearance of strength is lost, as the curves of the arch are not affected. In the exquisite Galilee porch at Durham, my meaning may be clearly observed. At the same time it must be understood that the Norman architects were fully conscious of such matters, for in their great cathedral and collegiate arcades, when strength is an obvious necessity, and they felt the importance of showing it, this method of ornamentation was not adopted. Returning to the centre arch of the arcade it will be seen by the sketch (Plates CXVA and CXVB) that the inside arch-ring is treated in the manner I have described, by cutting up the semicircular

sight-line of the arch into a zigzag outline. This variety, however, differs from that in the arch of the doorway; but the principle applies to both. The third arch has the inner ring of arch-stones enriched by chevron-work, the outer circle being left plain. The label-moulding over this arch is decorated with a simple and effective ornamentation. The ball-ornament in the next label is more frequently met with; but there is so little ornate masonry of this period in Cornwall that even this must be considered rare. The width of each of the three arches is about eight feet, and they are three inches short of a complete semicircle. The capitals are seven feet eight inches above the floor. The sides in the north aisle are plain throughout, with the exception of the inner ring of the middle arch, which is covered with a shallow chevron ornament, and the label, instead of being simply chamfered, contains a roll-moulding. The five large corbels projecting from the wall immediately above the label mouldings (Plates CXVA, CXVB, CXVI) represent a ram and two grotesque heads towards the nave, while two of those of the north side, in the aisle, appear to represent the head of a monk with his hood thrown back, the other being the head of some animal, possibly a horse.

The south doorway originally stood in the south wall of the Norman nave. This wall, of course, was taken down when the present south aisle was added in the fifteenth and sixteenth centuries,* and a porch was also

* The three westernmost arches are built of Polyphant, the other two being of granite. The latter are sixty years later. The date 1564 may be seen on the second capital, the next capital having the inscription, "This is the House of the Lord." It will be noticed that some of the letters are carved upside down, and as the capital is undoubtedly original and rightly placed, the logical conclusion must be that the carver could not read.

erected. The outer ring of arch-stones and the label of this doorway were removed and utilized by the later builders for the archway of the porch (Plates CXVII and CXXI). It will be seen by the illustrations (Plates CXVIA and CXIX) that the jambs consist of three orders, each order having a semi-detached shaft with carved capitals and moulded bases. The square imposts above the capitals are five inches deep, and are of the usual section. Of the three arch-rings which formerly sprung from the jambs, two are *in situ*; but the third order was transferred (as I have said) and still does duty as an arch * for the porch. Two of the three orders of the doorway projected from the south wall of the nave, the third or inside order being incorporated in the actual wall; the outer two were protected by a gabled coping of the width of two of the orders; that is, about eighteen inches wide. This coping has also been re-used by the eighteenth-century masons for the coping-stones of their porch-gable, which is in consequence of the unusual width of twenty inches.† The four grotesque corbel-heads at the gable-ends are of Norman execution, and were part of the original doorway.

The detail, both of the arches and the jambs, is full of interest, and is an indication, if any were needed, of the wide range of ideas the masons of Normandy had at their command. In the middle capital of the right-hand jamb a bunch of fir cones is introduced with delightful effect (Plate CXIXA); of the six capitals three are much decayed.

The font (Plate CXXII) may be regarded as

* It is probable that the outer arch may be restored to its original position before long.

† The arrangement was like that of the St. Germans west doorway, only on a smaller scale.



PLATE CXVII. Merwenstowe. Portion of Porch Arch.

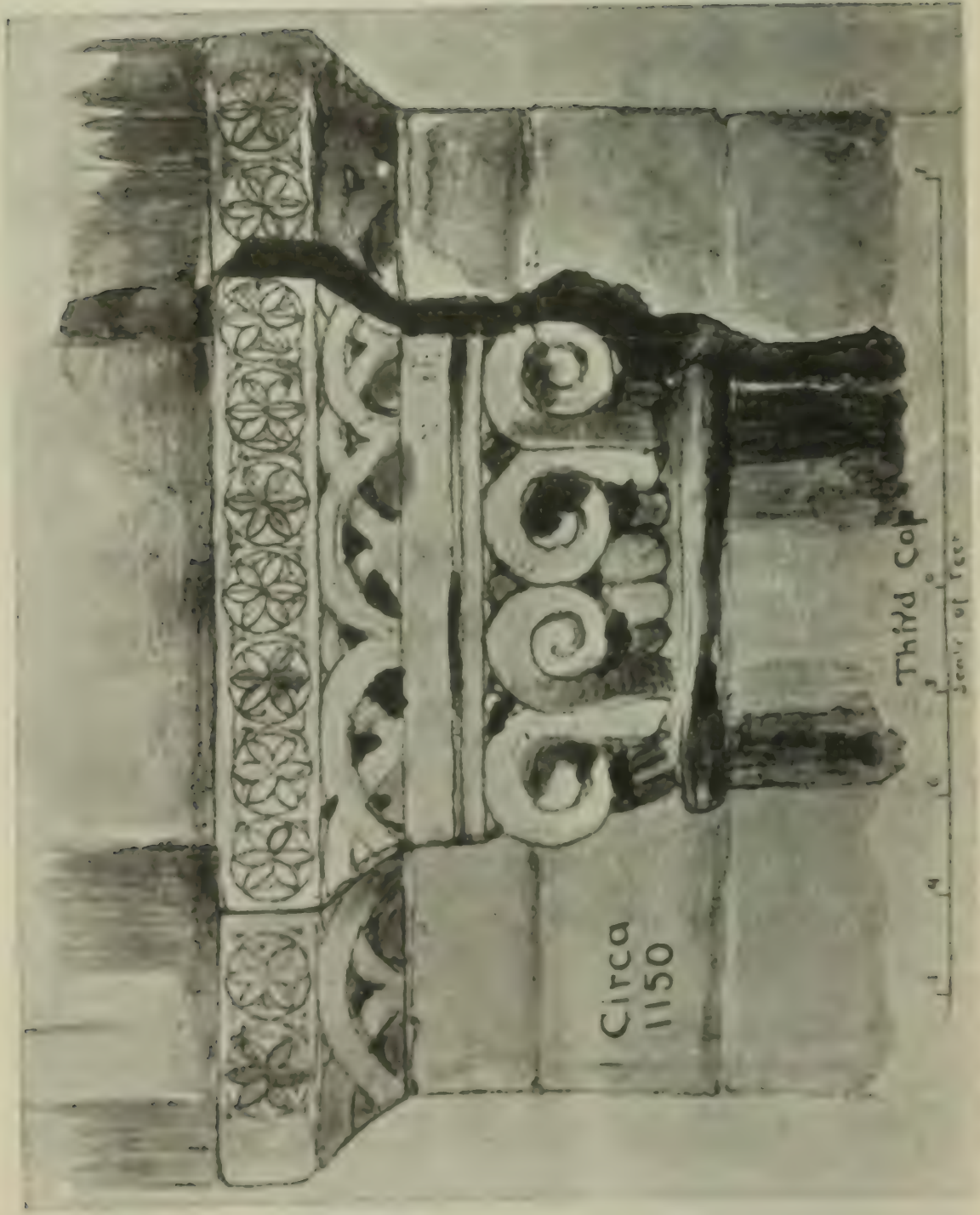


PLATE CXVIII Morwenstow Third Capital of North Arcule

pre-Norman, resembling the one in St. Conan's Chapel, Egloshayle. I have included a sketch of that valuable example in my book. There are indications of rough ornamentation on the Morwenstowe font; but nothing definite can be traced except the two rude cable-mouldings that follow the irregular outline of the bowl,* the shape of which is as indefinite as that of the shaft or stem on which it has rested for at least ten centuries. The foundation is modern, and has been added to elevate this Celtic relic to a more convenient level than would otherwise be the case, for by itself it is only twenty-five and a half inches high. Part of the old jamb-moulding has been introduced in front of the foundation. The bowl across the top from north to south measures twenty-nine inches, whereas the width is five inches less if measured from east to west. Internally, the bowl is sloped downwards in the form of an irregular egg, and it does not appear to have ever had a lead lining. The stone is very hard and quite unlike that used by the Norman workmen, who, when they re-constructed the Celtic edifice, spared this little font, the date of which is circa 950-1000 A.D. The craftsmen who built the arches at Morwenstowe and the fonts at Bodmin and Launceston, could not have regarded it as a work of art. It may be that it was venerated at that time for its connection with the successors of St. Morwenna, whose "stowe" or burial-place this is. The site of the well which tradition associates with her mission to this wild coast may be located by its stone covering; but the water has ceased to flow in this ancient baptistery, having found another outlet elsewhere.

* The cable-moulding is found on Roman lead coffins and in Saxon work.

Morwenstowe church is rich in old carved benches, and, indeed, the building is amply furnished with delightful varieties of fifteenth and sixteenth-century pews, which are still sheltered by the old waggon-roofs, both in the nave and in the aisles; the principals, purlins, and wall-plates being carved in the same manner. A portion of an early fresco, possibly representing St. Morwenna blessing the first priest of the parish, is still preserved on the north wall of the chancel.

A clump of trees, pruned and rounded by the winds, separates the church from the vicarage, the home of Hawker, the parson-poet, who ministered here for over forty years (1834-1875). The following lines from his pen are engraved over the doorway:—

“A house, a glebe, a pound a day,
A pleasant place to watch and pray.
Be true to Church, be kind to poor,
O minister, for evermore.”

NOTE.—When Mr. Hawker went to Morwenstowe he found the roofs covered with oak shingles; he endeavoured to restore the roofs in the same way, and some shingles may be seen on the valley sides of the roofs.

The exquisite old house of Tonacombe is about a mile from the church. It retains much of its original form and character. The rooms are panelled throughout with sixteenth-century moulded panelling. The dining-hall retains its original minstrels' gallery and roof. It is the most delightful mediæval home left in the county.

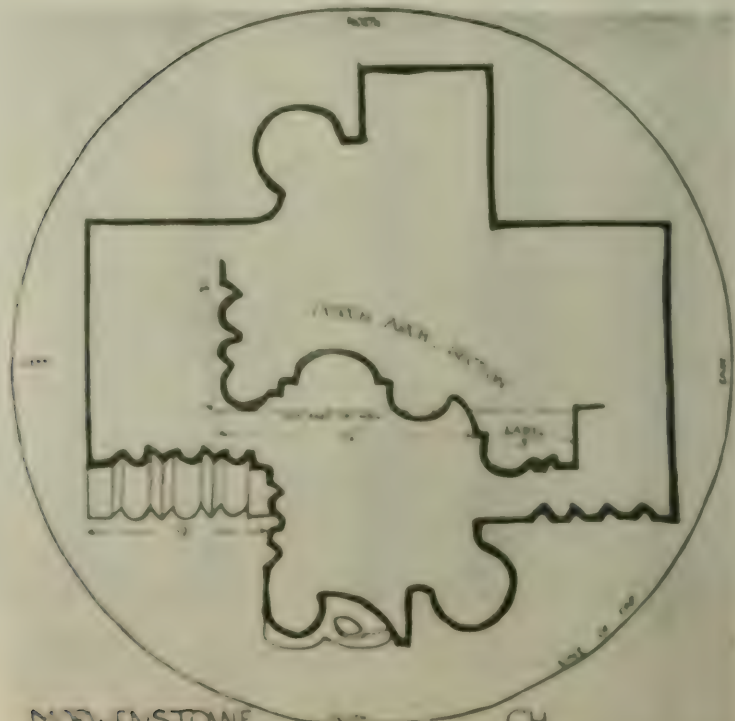
Only a fragment remains of the great house that formerly existed at Stowe in Kilkhampton.



PLATE CXIX. Morwenstowe. Details of South Doorway.



PLATE CXIX. Morwenstowe Capitals, South Doorway.



MORWENSTOWE CH.
PLAN OF ARCH 24 PIER FROM WEST

PLATE CXX. Morwenstowe Arch-Mouldings.

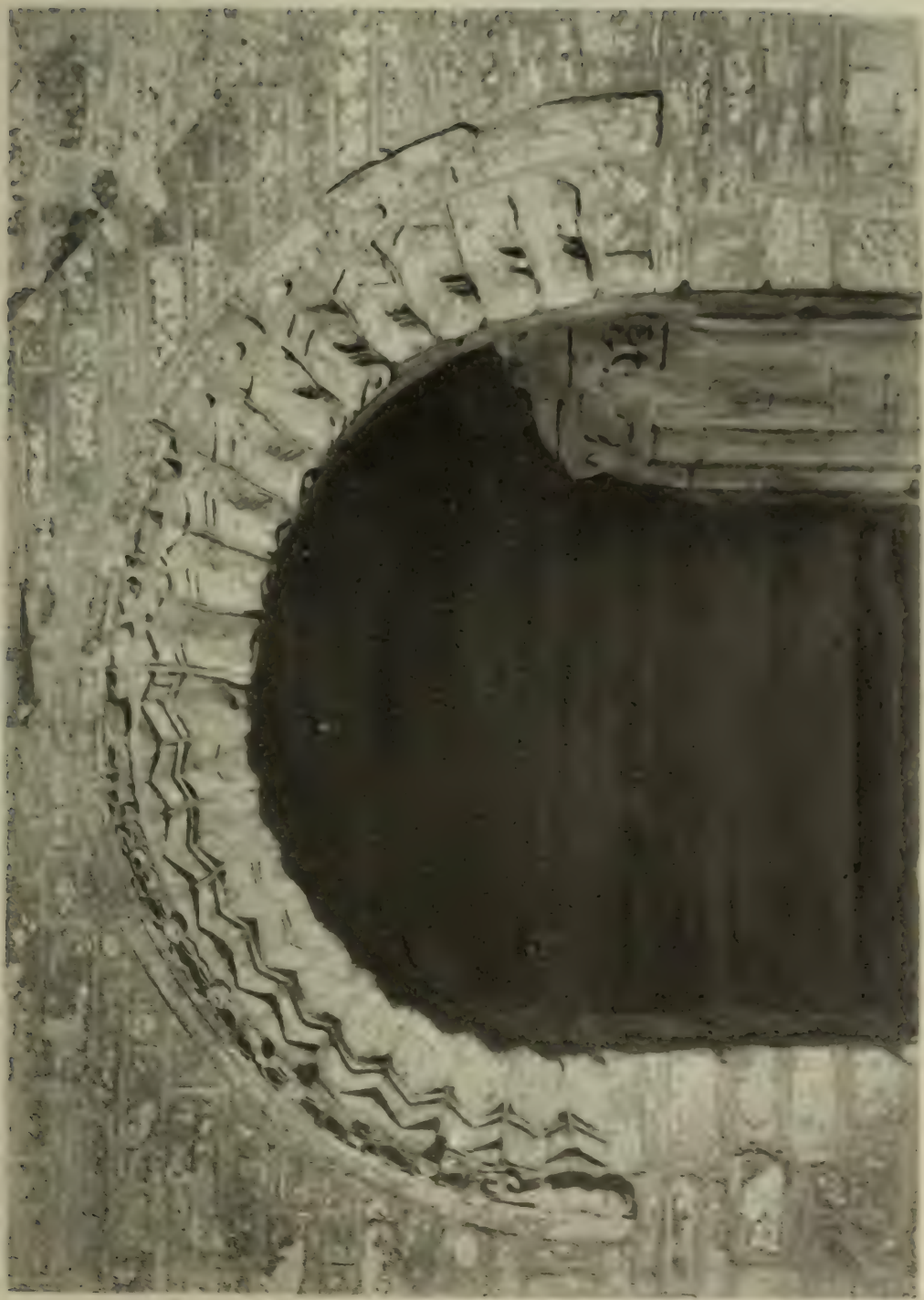


PLATE CXXI. Morwenstowe. Porch Arch.



PLATE CXXII Morwenstone. Font.

ST. MYLOR CHURCH.

THE small village is three miles from Penryn station, and there are some exquisite bits of scenery in the parish, where the land slopes down to the estuary of the river Fal.

Nothing is to be seen of the church until the descent of the steep hill is commenced, for it stands low down, and is partially hidden among the trees which almost surround it. As the west end is approached, it becomes evident that it is unlike the ordinary type of the Cornish church. Instead of the usual west-end tower rising direct from the ground, we see what appears to be a narrow tower standing on the upper part of a wide gable. In reality it will be found that the lean-to roofs on either side are merely immense buttresses extending the whole width of the tower. This is, of course, a modern contrivance to give it support. The inside arch spans the entire width of the narrow tower, the north and south sides of the west wall of the nave being flush with the east wall, and externally the arrangement is the same. It follows, as a matter of course, that the tower is not nearly so wide as the nave.

Judging from the interesting remains of Norman handiwork, it is clear that the Norman building was erected at about the beginning of the twelfth century, and therefore it is some of the earliest of their work remaining in the county. The plan of their church was probably cruciform; only the northern transept, however, is left to support this conjecture; and, moreover, the entire south side of the Norman church was removed

by the fifteenth-century builders to make way for a new aisle, which is connected with the nave and chancel by an arcade of six bays, the south porch being the work of the same builders.

The lower part of the north walls of the nave, north transept, and chancel which are about three feet in thickness, are Norman work. The fine doorway (Plate CXXIII), forming the northern entrance into the nave, is of much interest and value, the treatment of the label-moulding being especially curious. The whole doorway is in good preservation. It stands in its original position, the wall being just over three feet thick, and the inside circular arch is also intact. It appears to me that the arch-moulding over the tympanum was rebuilt at the restoration of the church in 1869, at which time the relieving arch of small stones was inserted over the inner arch of the doorway. The jambs and the tympanum have, in my opinion, not been disturbed.

The "mock Norman" windows on each side of the north door are entirely out of character with the building, and out of scale with the doorway.

The rectangular opening of the latter is five feet eleven inches high, and three feet wide. The arch is a true semicircle, being above the springing line. The moulding of the arch is the same as the moulding of the zigzag work; it is four inches wide, the arch-ring being ten inches in width.

The label is five inches wide, and the hollow is ornamented with a kind of nail-head ornament. The western termination of the label is fashioned into a serpent's head, the eastern end having been destroyed. The impost moulding between the start or springing of the arch is four inches high.

The capitals, which are of different designs, are seven inches high ; the shafts, which are quite detached, are six inches in diameter. The circular bases are set on a square sub-base eleven inches above the modern step. The width of the jambs, including the shafts, is seventeen inches, the width of the zigzag moulding being four inches. The jambs are ten and a half inches thick, and there is a three-inch reveal on the inside, which makes the inside width of the doorway three and a half feet wide.

The stone, on which the head of an animal is carved, now doing duty as a rainwater-head at the junction of the north transept and the north wall of the nave, is, I believe, a Norman corbel-stone.

The south corner jambs of the north transept-arch are of late Norman workmanship.

The two recesses in the north wall of this transept appear to have been made up of Norman stones. One is eight and a half inches high and five inches wide, and the other is a little smaller.

At one time, it appears from an interesting book on Mylor and Mabe by Mr. Thurstan Peter, there were two others of similar description, which have been destroyed.

The west doorway, at first sight, appears to be the restoration of a Norman doorway. As the tower is not earlier than the fourteenth century, this cannot be the case. There was an entrance here before the restoration, I believe ; but the existing one is made up of interesting pieces of Norman stonework that were found in different parts of the building during the restoration. The tympanum is undoubtedly Norman work ; the incised cross in the centre differs from that on the north side, and there is only a roll-moulding instead of zigzag work

on the bottom edge. The two carved stones on which the modern jambs of the doorway are set, look like late Norman handiwork. That on the north side has a face with something in its mouth. On the other there are three faces. The heads of men, animals, and birds often formed part of their system of decoration, the faces usually being by no means pleasant or true to Nature. Their object in placing a series of heads or distorted faces side by side, as may be seen in the arches at Morwenstowe and Kilkhampton, was simply for decorative effect.

As the remains of the Norman building have been described, we will now turn our attention to the later objects of interest in the church. In a recess on the south side of the sanctuary is a stone pedestal-piscina of early fifteenth-century workmanship; it is almost a duplicate of that in Bodmin Church, and the reader will find a description of it in the notice of that church. In the external recess in the east wall of the north transept is a mutilated panel, on which there appears to have been a representation of the Crucifixion, which may have formed part of a thirteenth-century reredos or tomb.

The south porch has one of those charming outer arches that are only found in this part of Cornwall. The octagonal jambs are panelled, and the head of the arch contains simple tracery of a bold design, of thoroughly Cornish character. The south transept and the adjoining vestry are both modern.

The font has a granite bowl of post-Reformation workmanship, but the shaft and base form part of a thirteenth-century font.

There are some interesting relics of the old carved

woodwork, with which the church was once stored. The only two remaining bench-ends are utilized in the modern chancel-seating. The lower portion of a richly carved rood-screen occupies its correct position; it is made up, however, of various pieces of fifteenth and sixteenth-century decorated woodwork, and is of considerable interest. The steps whereby access to the rood-loft was gained are in evidence, and also the narrow passage through the arcade, which is only twelve inches wide. There are no remnants of the carved roofs left.

The pulpit is a good specimen of late sixteenth-century craftsmanship; the panels are filled with the conventional patterns peculiar to that period.

The churches of St. Mylor and Mabe were, until recently, held by one incumbent; and, although the latter, the daughter-church, contains no evidence of Norman work, it is of great artistic interest, and well worth seeing. The two churches are only a few miles apart. Mabe appears to have been enlarged at the end of the fourteenth century, when the north aisle and west tower were added; the south aisle and porch were built about fifty years later. Both arcades are of granite, and contain six bays, the piers being octagonal and only fourteen inches thick.

It is noteworthy that the capitals, although not carved, are different from what we generally find in this type of arcade. The minor parts of the capital, above the four shafts of the pier, on which one or more orders of the arch-moulding rest, are finished off like corbels. Four uncarved capitals support the four orders of the arch-moulding.

The chief interest in this well-proportioned building must always be found in the three carved doorways, two

of which are of granite. It is often stated that Cornish churches are all alike, but those who know them well will nearly always find some new feature or subtle variety in design in wood or stone in some part of the building.

The west tower is without buttresses, nor are any required. It will probably surprise travellers to find the west doorway of this rough massive structure delicately carved with running patterns of conventional foliage, wrought out of the same hard granite; and there is a series of pyramidal ornaments in one of the hollow mouldings. The outer archway of the south porch is adorned with twisted mouldings and carved spandrels, a rare type among the several varieties of Cornish doorways.

As you enter the porch, another and yet more beautiful doorway will be observed. In this example the craftsman has had an easier task, for instead of the coarse, hard granite used for the other archways, he has used a softer material, similar to what is known as Bere-stone. In design it resembles the western doorway, but the carving is decidedly better, and indeed Cornish craftsmanship is here seen at its best.

The more interesting windows are those on the north side, where there are two varieties of old tracery, whereas those on the south side are uniform.

The church was almost entirely rebuilt after having been struck by lightning in 1869.

All traces of old woodwork have been swept away. There are, however, some valuable remains of an alabaster reredos of fourteenth-century handiwork preserved in the vicarage.*

* There are twenty-one pieces.



PLATE CXXIII St. Mylor. North Doorway



PLATE CXXIV. St. Newlyn. Font Ornamentation.

The recess in the north chancel-wall may have been an Easter sepulchre : it is on the wrong side for sedilia.

There is a piscina and an aumbry in the south wall of the chancel.

The sixteenth-century plate is also of great artistic and historical value.

A third Norman tympanum was discovered serving as a lintel for the priest's door, and containing cross and circle combined. Upon the lower edge of this stone was a straight smooth bead-moulding, returning so as to fit a doorway two feet ten inches wide. This lintel has disappeared. Several stones bearing the same single bead or pillar form of moulding on their edges were found scattered about in various places, such as the walling of the arcade, porch, etc.

When collected they proved to be portions of the jambs pertaining to this tympanum.

FALMOUTH CHURCH.

THERE is no sign of anything Norman in Falmouth. The parish-church is one of the few dedicated to King Charles the Martyr. It was built in the middle of the seventeenth century.

The internal measurement of the parallelogram, which is aisled on both sides, is ninety feet long and sixty-six feet wide. The plan of the church, however, when first erected, was apparently a square, the length being equal to the present width, which is original. A few years later it was extended by some feet, eastward and westward, and a west tower, of poor design, and with walls so weak as to preclude the use of bells, was added. About fourteen years ago the fabric was repaired and rearranged,

and two new columns were added at the east end. The other columns are original, with the plaster Ionic capitals. The granite columns were plastered and covered with wall-paper to represent marble. The ceilings, which contained sky-lights, had to be entirely renewed, the only point of interest being the modillion cornices, which were retained as far as possible, and a complete entablature added. The double tier of late-Gothic windows is original, and interesting in a building of this date and description. The upper tier lighted the side galleries.* The painted glass in the east window of the north aisle was brought from Italy by a former rector. The pulpit is also of interest, being made up of a collection of old carvings, brought from abroad: some of the pieces are very good. It was necessary to remove many coats of paint and varnish at the time of the restoration. The vestry, south porch, and adjoining buttresses are, of course, modern, added before the writer saw the church.

There are remains of the Killigrew mansion not far from the station.

ST. NEWLYN CHURCH.

THE late Bishop Gott used to say that he considered this one of the most restful churches in his diocese. Before the Reformation the Bishops of Exeter had in this parish a house at Cargoll, of which there is now but little left. A few arches and moulded jamb-stones, scattered promiscuously in the farmhouse of to-day, and the oak barrel roof of the hall, are all that remain.

* The present west gallery took the place of a very dilapidated structure.

The church at present consists of a nave and chancel and north transept, which probably comprised the plan of the Norman church.

The south arcade of eight bays now stands on the foundation of the Norman south wall of their building. Two of the arches, dividing the chancel from the south chancel-aisle, are of mid-fourteenth-century work; the other six, which are of granite, separate the nave from the south aisle, and were added apparently a century later. The wave-moulding, instead of the usual hollow, between the four shafts of each pier, is noticeable throughout. The south transept and south porch were built at about the same time. The western tower of three stages was also part of the additions made by these active workers. The two late fifteenth-century granite arches in the north transept no doubt replaced earlier arches, and were the first instalment of a future north aisle. The lower parts of the north transept walls are of Norman work, and are between three feet and three feet three inches in thickness. More than half the east wall, to a height of about five feet, is obviously their work, and remains just as they left it; the batter or stepped work at the base is quite distinct. The north and west walls of the same transept have been to a great extent rebuilt.

The one-light window in the latter wall is probably the remains of a Norman window, widened, of course, and with new jambs, etc., introduced.

The north doorway into the nave is of fourteenth-century work, inserted in the more or less rebuilt Norman wall.

The font is a fine specimen of late Norman stonework, made about 1160–1180.* It is not such a splendid

* Type IV. in the Glossary.

example as the Bodmin font, but it is equal in execution to any of the others of the same design. The bowl is circular, with four angel-heads forming capitals for the smaller shafts. The original minor shafts are gone, and have been replaced with green marble. The arrangement of the four heads gives the top of the font a square look, and gives scale to the bowl, which is covered with an effective treatment of interlaced tendril-work. The bowl tapers, as usual, at the bottom, and is supported by a circular stem about twelve inches in diameter. The lower surface of the bowl has four conventional lily-patterns (Plate CXXIV), as at Roche and St. Erme. Between the lilies are four beasts, as at Callington and Luxulyan. It must not be supposed, however, that they are in any way identical with the latter, for, as is the case with old work in general, I have never found any old wrought masonry or carving which could be said to exactly resemble another specimen. The north-west head is modern, and the font has been set on two modern steps. The bowl and stem (with its circular moulded base and foot-ornaments) are original. The bowl measures about thirty-one inches across at the top, and twenty-two and a half inches in height. The carving is in bold relief, from three-quarters to one inch beyond the surface. There is no striking variety among the four patterns, facing north, south, east, and west. The full height of the font is three feet. It appears to be carved out of Pentuan stone.

The parvise-chamber over the south porch has been obliterated, but the stone stairway which formed the approach is in good repair. The outer doorway is well moulded, and the upper part of the porch is battlemented. An unusual feature may be seen in the

rectangular stone staircase to the Rood, now utilized as an approach to the pulpit. The builders introduced this into the north-east corner of the north transept and chancel towards the end of the fifteenth century. The old piscina in the east wall of the south aisle has two bowls. There is a single piscina in the south transept or Arundel chapel.

The tracery of the east window of the south aisle, and the south window of the transept on the same side, are good varieties of fifteenth-century handicraft.

The roof over the north transept is all that remains of the original roofs; the principals and purlins are carved. Four coloured traceried panels from the late fifteenth-century screen have been worked into the new south parclose-screen. The chancel-screen is, of course, modern.

A large proportion of the old carved seat-ends have been re-used for the new seats. Eight of these have beasts boldly carved at the top, similar to the more mutilated examples at St. Madron. The beasts are, I think, meant for lions and leopards. More than one mitre will be found amongst the emblems on the shields of the seat-ends, which may mean that they were gifts by bishops.

You will be surprised to find a well-grown fig-tree, with a diameter of about six inches, growing out of the west wall of the south transept, about five feet from the ground.

The restoration is, in some respects, the best of the late John Sedding's works.

The remains of the manor-house of Trerice should be visited. It was formerly the seat of the Arundels. The plaster-ceiling in the hall is a very beautiful piece of

work in design and execution. It rises from a cornice supported by little recessed arches. The main ribs rise from pilaster-corbels. A large mullioned and transomed window lights the hall; and there are other objects of interest, making it well worthy of a visit. The building is well cared for.

OTTERHAM CHURCH.

THE Saxon settlement of Otterham occupies a bleak position a mile and a half north of the South-Western Station. If you have time enough for half an hour's quick walk the church at Davidstowe is worth a visit; but it is in the opposite direction from Otterham, and the "restoration" has left little to interest the seeker after old architecture. However, the church is a large one for this part of Cornwall, and is well cared for.

The shortest way from the station to Otterham church is across the moors by means of a well-frequented foot-path. A slight dip in the landscape affords some shelter to the few cottages which compose the village.

The picturesque farmhouse on the west side of the church contains two granite mullioned windows, probably taken from a larger building of sixteenth-century date.

The little church was in a bad state before its restoration, or rebuilding, completed some five years ago; and, as the structure is at the mercy of the scorching sun in summer and the furious gales which sweep this coast in winter, it may well be imagined into what a forlorn state the church had fallen.

Sir John Maclean remarks in his work on Trigg-Minor, that the tower was built in 1702; this must mean



PLATE CXXV. Otterham. Bowl of Font.



PLATE CXXVI St. Peterborough. East.

that it was re-built then, as the west doorway is of sixteenth-century workmanship, and the impost-mouldings at the spring of the tower-arch are of Norman work. The other relics of this period consist of the square base-stone of the font, and the mutilated bowl (Plate CXXV) of another font which was found in a farmyard doing duty as a pig-trough. It was purchased by a former rector for two shillings, and is now in the rectory-garden. By the sketch it will be seen that it resembled the font at Minster, but on a slightly larger scale. The inside of the bowl converges from the top to an almost flat bottom, by lines nearly parallel with the outside curve of the bowl. The date is circa 1090.

The granite shaft and bowl of the font in the church appear to be the work of thirteenth-century masons, but they are not as the old masons left them.

The walls of the church have been more or less re-built from their foundations. The north wall contains one old window at its western end, and prior to the year 1850 there was a north transept, and a part of the old coloured rood-screen; but all signs of these and many other remains of ancient work in wood and stone have quite disappeared.

The four arches dividing the nave from the south aisle were made in the fifteenth century, the capitals of which can easily be handled from the floor-level.

The upper part of a wrought-iron gate has been saved from an older gate than the one now in the porch. It is a good piece of early eighteenth-century ironwork, and should be taken care of.

There is a piece of stone carving built into the east wall of the porch, which appears to be of sixteenth-century workmanship.

The charming Jacobean mural monument in the south aisle is dated 1652, and near it is a finely lettered memorial slab, executed in the first half of the eighteenth century.

NOTE.—Otterham. Oterham (Taxacion of Pope Nicholas IV and Inquisicio nonarum of 1340).

PADSTOW CHURCH.

THERE are many interesting points about this church and in the neighbourhood; but there are no tangible remains of Norman masonry. The rough walling in the lower part of the east wall of the chancel may very possibly be their work, and on this supposition I have included it as a separate notice.

The present rectangular plan was given to the church towards the end of the fourteenth century, when the south aisle of seven bays was built.* After an interval of about twenty-five years, a duplicate aisle was added on the north side. The lower stage of the squat western tower belongs to the thirteenth-century church. It is unbuttressed and without a west doorway, as at St. Breoke. The battlements and upper windows were added later.

Two good examples of flamboyant tracery may be seen in the south chancel-aisle, wrought in Catacleuse stone towards the end of the fourteenth century. It is probable that the south side of the nave was aisled and the south porch added ten or twenty years later. There is a chancel-arch on this side of the church.

Some of the aisle-windows contain varieties of fifteenth-century tracery, and the font is a beautiful example of mid-fifteenth-century craftsmanship.

* Two of the bays are in the chancel.

Both aisles retain their old cradle-roofs, which have evidently been repaired, but incorrectly fixed. The ceiled roof of the nave appears to be comparatively modern.

The approach to the rood-loft is on the north side, but the old screens have gone.

Two late fifteenth-century bench-ends are now fixed in the chancel. A fox preaching to geese is carved on one of them.

There is a small mediæval brass dated 1421 on the floor of the chancel.

The Prideaux - Brune early seventeenth-century coloured monument in the south, and the eighteenth-century smaller monument in the north aisle,* are worthy of careful attention.

The old Cornish cross near the south porch is the oldest piece of stonework belonging to the church.

There is scarcely an old mansion-house in Cornwall more teeming with interest than Prideaux-Place. The eastern front was planned in the latter half of the sixteenth century in the form of the letter **E**. With the exception of the wing added about a century after, abutting against the north wall of the northern arm of the **E**, this front is complete—with its thirteen old well-moulded granite windows and battlements, which are all in excellent preservation. Even four of the original lead rain-water pipes (the heads of which bear the initials of Sir Nicholas Prideaux and his wife, N. P. and C. P., and the Prideaux crest, a Saracen's head) are *in situ*.

The south side has been altered by the insertion of a large circular bay-window, and the library appears to have been re-modelled in subsequent times.

* Designed by Sir Christopher Wren.

The battlemented curtain-wall and the exterior gateway are coeval with the house ; but I think the Catacluse outer archway, with its carved spandrels, has been taken from an ecclesiastical building of earlier date.

As you enter the house, notice the fine old panelled door of massive oak. On the left is the dining-room, screened off from the hall by fine Elizabethan carved and panelled oak screens. The room measures about thirty feet by twenty ; the walls being covered with old panelling of the best workmanship, carved and moulded by craftsmen who were masters of their art. As is customary with important rooms, it occupied the full height of the house from floor to roof, the ceiling being richly panelled in plaster, containing several scriptural subjects, birds, and animals, with pendants in the centre. This ceiling is now, unfortunately, hidden from the dining-room ; two bedrooms having been inserted in the upper half of the room. Another beautiful old plaster-ceiling extends over the staircase, which is comparatively modern.

The billiard-room possesses a magnificent piece of carved work, a masterpiece of the renowned Grinling Gibbons, executed about 1680. This, with the adjoining fireplace, was taken from Stowe, the dismantled manor-house in Kilkhampton parish.

Nearly every room in the mansion contains some interesting piece of old furniture, including rare cabinets, chairs, and tables, the best productions of well-known craftsmen who lived in the seventeenth and eighteenth centuries.

The noble old cross set up in the grounds resembles that at St. Columb-Major.

Whilst some workmen were excavating for drainage

purposes they hit upon what appeared to be an underground passage leading from the mansion towards the old house on the quay.

Laffenac, a house which was situated on a site not far from the mansion, was connected with Bodmin Priory. The deer-paddock * was probably attached to this establishment. It is now part of the estate.

An interesting portion of Trenearne manor-house, in this parish, is carefully preserved. It was built about the middle of the seventeenth century. There are ten old granite mullioned windows (two of them blocked up). Two bedrooms have their old plaster ornamental friezes, and good specimens of plaster over-mantels, one of which contains three figures. Two fireplaces have boldly carved granite lintels. Four of the original oak panelled doors have been retained.

ST. BREOKE.

THERE are no remains to show that the Normans built a church here. The earliest portions consist of the north transept-arch,† the lower half of the north wall of the nave and the western portion of the opposite south wall. The west tower is part of the same work, the walls of which, for so small a tower, are very thick. It is remarkable to find no external doorway to the tower; that which leads to the square turret is entered from the nave.

The thirteenth-century church was cruciform; but the southern arm of the cross was interfered with by the late fourteenth-century builders, to make way for their aisle

* An older term than deer-park.

† The imposts are new and the arch has been rebuilt.

of six bays, two of which are in the chancel. All the arches and capitals are, I think, of Bere-stone,* the latter being variously carved, whereas all the piers are of granite. This means that the aisle was re-constructed by the great granite builders late in the fifteenth century, when they re-roofed the church. These roofs have unfortunately perished, as well as the rest of the mediæval carved woodwork.

The north and south porches are roofed with remnants of the church-roofs ; and, moreover, some thirty feet or more of fifteenth-century carved oak wall-plates are now doing duty as external plates under the guttering on the north and south sides of the church, showing that the restorers, about thirty years ago, preferred varnished pitch-pine to old carved oak.

The fourteenth-century builders moulded both the north and the south inner doorways, the latter having been re-used by the fifteenth-century builders, when they added the aisle and, later on, the south porch.

Both the two-light windows of the nave are insertions by the fourteenth-century builders, including the one in the tower. The three remaining old windows are in the south wall of the aisle, and were made in the fifteenth century, of Catacleuse stone,† by the same craftsmen who fashioned the charming little font.

There are two incomplete pre-Reformation brasses at the east end of the south aisle : that of a man and wife, with twelve children, is without inscription, whilst the inscription and coat of arms alone remain of the other. The three mid-seventeenth-century carved memorial slabs of slate, in the same part of the church, are interesting.

* Used as far west as St. Ives.

† Note the square stooling on one of the old sills.

There is another, of similar date and material in the south transept, and this is no less than fourteen feet high. It is connected with the family of Prideaux-Brune.

The most interesting, however, is the early thirteenth-century tombstone with a floriated cross,* adjoining the mural slabs first mentioned.

The church stands in quite an ideal situation, in a valley, with a stream flowing on the north side.

An old chapel formerly existed at Burlawn, and the Catacleuse archway in one of the cottages is probably the only relic.

ST. PERRAN-AR-WORTHAL CHURCH.

PART of a Norman tympanum over the south entrance is almost the only object of interest in this church, which has been swept and garnished by the zealous restorer.

ST. PERRAN-UTHNO CHURCH.

THIS is one of three parish-churches dedicated to St. Piran, who may be called the Patron-Saint of the Diocese. It is within three miles of Marazion station. The churches which bear the name of the great Saint, who was a friend of St. Patrick, have naturally greatly changed since his time, and it is very unlikely that any portion of the original walls remains here to-day.

* The inscription is in Norman-French. The earliest inscriptions were written (1) in Roman characters; (2) in late Roman and Ogham (dots and strokes); (3) in Saxon; (4) in Norman-French.

No one knows when the first church was erected to his memory ; but we may reasonably assume that a pre-Norman building stood on the present site, of which no vestige remains. The chapel in St. Perranzabuloe parish, tradition says, was used as his Oratory, and from careful examination of the walls and method of building, I have no reason to doubt the voice of the past ; but this most interesting British sanctuary will be found fully described in the notice of St. Perranzabuloe.

The writer was unable to find anything older in St. Perran-Uthno church than the Norman font (Plate CXXVI), which stands just within the left side of the south entrance. It is made of an inferior granite, a very unusual stone for the Norman masons to use. They were accustomed to select stone of a less deterrent nature, and there are very few granite fonts, among so many of different stones, that can be identified as their work.

In the churches of St. Germans and Morwenstowe the best local stone was made use of for the building, and hard, close stone, of a non-porous formation, was used for the fonts. In the case of the first-mentioned font, they sent all the way to Purbeck for what they considered to be the stone best adapted for their purpose ; and, as all the best quarries in the county were known to them, it is out of the question to suppose that they were unacquainted with the principal stone of the county. It is evident that they deliberately discarded granite, and selected stone more easily worked, except in a few instances where they used it for the bowls of fonts.

The bowl is two feet one inch square, and fourteen and a half inches deep. The inside diameter is seventeen and a half inches, and it is hollowed out to a depth of

eight inches. The north and east sides are ornamented with four panels, the heads of which are treated in a curious manner, almost suggestive of cusping. The other sides are plain. The square support for the bowl has rough indications of shafts at the angles. The date is circa 1150. (*See the Glossary.*)

The church consists of a nave and chancel, with a north aisle divided from the nave by five low arches of late fifteenth-century workmanship. The south transept is, I think, wider than the Normans would have planned it, and I was unable to discern any signs of their work. There is a hagioscope between the transept and the chancel, to enable those in the transept to see the elevation of the Host. The staircase leading to the top of the chancel-screen is hollowed out of the corner formed by the junction of the east wall of the transept and the south wall of the chancel, close to the hagioscope just mentioned.

There is also a turret-staircase on the north side of the church, which gave access to the north-chancel screen. The old screens, seats, and roofs have been swept away at various times. A good piece of carved wall-plate constitutes the sole salvage. By this specimen of the carver's art we are able to judge what the beauty of the little church must once have been.

The mutilated figure, now fixed in the inside wall over the south entrance, probably belonged to the fourteenth-century church. The three-centred arch of the doorway has a moulding made up of two hollows or scotiae, meeting in a point. I have not noticed this form of moulding anywhere but in the west of the county.

The seventeenth-century north doorway is at present walled up.

As St. Hilary is only a short distance from St. Perran-Uthno, it may be worth while to record my impressions regarding the church, which was burnt down on the night of Good Friday, 1853. The re-construction may be described as "novel and pretty," but decidedly not Cornish in character. The north doorway, which escaped demolition, is a good example of fifteenth-century work.

The lower part of the tower is old, and of thirteenth-century date. The spire was heightened about eight feet, when the building was re-constructed.

The old thirteenth-century font stands at the west end of the south aisle. A modern font, however, is in use.

There are two famous inscribed British stones here, one in the church, the other in the churchyard.

ST. PETROC-MINOR CHURCH.

THIS church has been practically rebuilt, and it was lengthened one bay westward, thus involving the re-building of the tower. The wall of the north aisle was then found to be cut out of the solid rock for about three feet in height, the upper part of the wall being built upon it.

The pinnacles of the tower and the Catacleuse pier at the entrance of the chancel (which has no step) were taken from St. Cadoc's ruined Chapel at Constantine.

There appear to be fragments of fourteenth-century tracery re-used in the two east windows.

Three mutilated fifteenth-century bench-ends have been preserved. There are no other remains of ancient woodwork.

The church possesses a fine painted modern screen, and some old vestments.

The valuable Purbeck memorial slab to Sir R. de

Leinbo, of early thirteenth-century workmanship, now rests in a recess under the north wall of the chancel.

A slate memorial slab, with good lettering (1631), is fixed against the north wall of the aisle.

The old stocks, which stood in the porch, were formerly in the church, but they were removed by a person who had once been in them.

ST. ISSEY CHURCH.

WHATEVER signs of Norman work there may have been have been swept away by an almost complete re-building of this church, including the tower, which fell down during a storm.

The Catacleuse west doorway is a good example of late fourteenth-century stonework, with angels at the ends of the label.

The beautiful late fourteenth-century Catacleuse reredos is well worth seeing. Until recently it was in several separate pieces, scattered about the churchyard, and some portions were found in the churchyard of St. Petroc-Minor hard by. There are five recessed and moulded niches, with carved canopies, in which there are twenty figures in relief—the niches contain no figures. Another valuable piece of imagery of the same period is in the vestry. Under the canopy is the Madonna, with the Child Christ on her lap.

The coarsely cut granite font is a poor seventeenth-century copy of a Norman font.

There are some scanty remains of an old house at Old Town in this parish.

ST. PIRAN'S ORATORY, PERRANZABULOE.

SANCTUARIES of great antiquity, such as that before our notice, tell us of the early stages of Christianity in our Island-home. The great missionary, St. Piran, was a disciple of St. Patrick.

This little sanctuary appears to have been completely buried by sand for many long years previous to 1835, when it was discovered, and with great difficulty dug out, by the late Mr. William Mitchell, of Comprigney, near Truro; who found the stone shell of the little chapel fairly intact. The measurements, as recorded by this gentleman, are as follows:—

Internal length, twenty-five feet; chancel, nine and a half feet; breadth, twelve and a half feet; north and south walls, two feet thick; east and west walls, two and a half feet thick; height of walls, thirteen feet; height of east and west gables, nineteen feet; south doorway, seven feet one inch high, two feet four inches wide, in the clear. Mr. Haslam gives the height as seven feet four inches and the width, two feet nine inches, showing that the doorway had a reveal. The arch of the north-east doorway had fallen when Mr. Mitchell found the chapel, but it appears to have been of the same proportions as the other.

The stone seat, which was nearly continuous around the walls of the interior, was sixteen inches high, and fourteen inches wide. This seat stopped where the altar and doorways were situated.

The chapel was lighted by one small window, on the south side, about five feet from the floor. It was eighteen inches high and twelve inches wide.

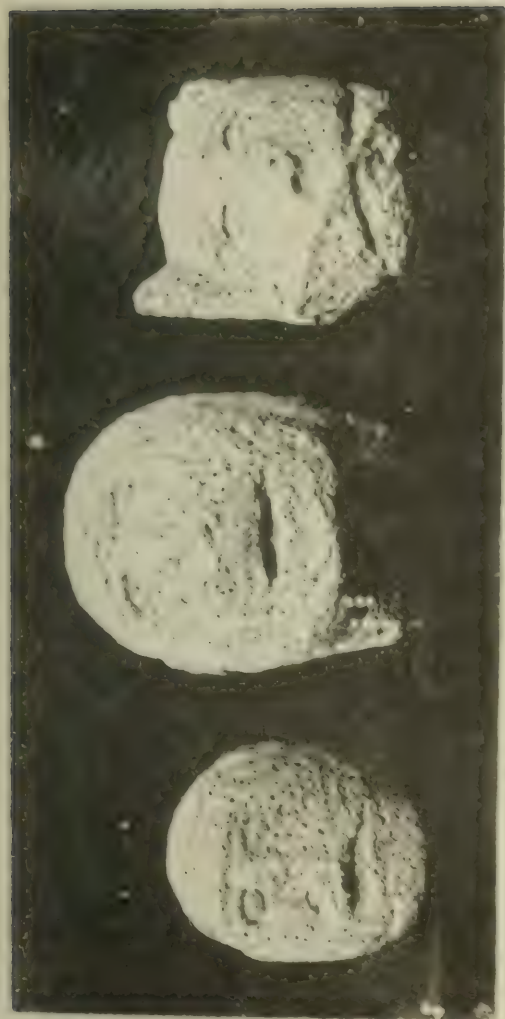
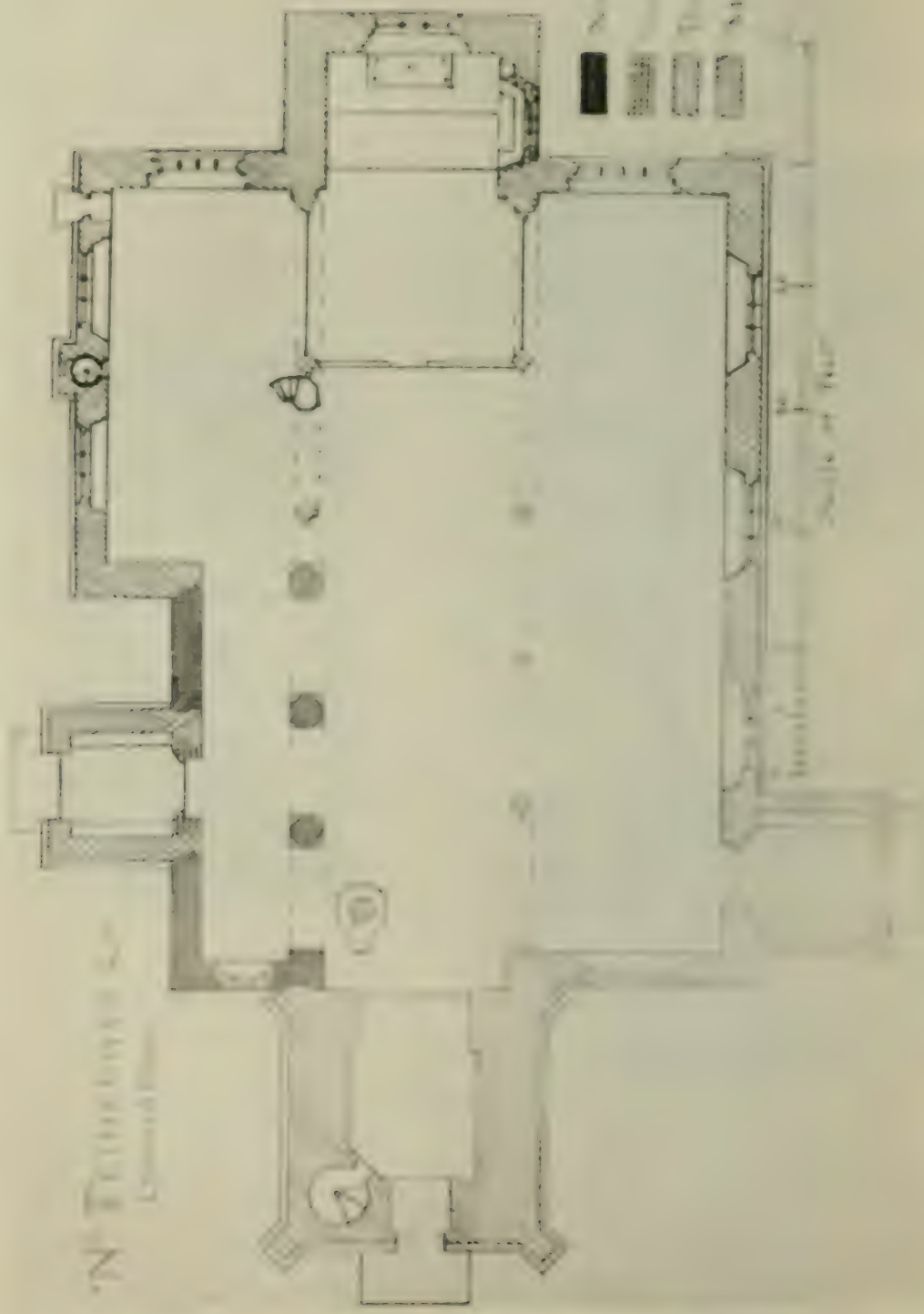


PLATE CXXVII. St. Piran's Oratory. 3 heads.



PLATE CXXVIII. St. Piran's Oratory. Door-jamb



N. T. ...
 ...

Scale of Feet

The altar appears to have been built of rubble masonry, with a slab on the top. It measured five feet three inches long, two feet three inches wide, and four feet high. It was fixed against the east wall, with the ends north and south, not east and west as Mr. Haslam strangely represented it in his book about the church. It appears certain, however, that it was not a true oblong in shape, as the north and south corners were recessed inwards, about twelve inches, so that the ends of the altar were not so wide as the centre part by about one foot.* There is no authenticated record of any inscription cut on the mensa. Eight inches above the altar was a recess or niche, twelve inches high and eight inches wide. The walls and floor were plastered throughout internally with lime and sand. In 1281, when the inventory of the goods of the church was taken, mention is made of the reliquary wherein the head of St. Piran was preserved, and the hearse in which his body was carried in procession.

In 1269 the vicar's stipend was partly made up from profits arising from carrying round the relics of the Saint. In 1331 they were accused of carrying them too often and too far.

In 1433, Sir John Arundel left forty shillings for the parish to enclose the Saint's head honourably. This is the last entry, I believe, in the Episcopal Registers concerning the church. It is not heard of again in the

* The probably correct interpretation is that the pieces cut out of the north-west and south-west corners of the slab, as found by Mr. Mitchell, originally contained two granite piers, which supported the front of a rude Baldacchino, covering the altar, and just high enough to embrace the niche in which stood the casket containing the Saint's head. It was a niche, not a window, and it was low down in the wall.

local history until 1835, when it was discovered by Mr. Mitchell.

When I visited the ruins in September, 1905, the outline of the little church was still discernible, and I found that my measurements of its plan agreed with those of Mr. Mitchell, who was a most painstaking and accurate antiquary. But, unfortunately, much damage had been done to the walls. The north and east walls are now only a few feet above the floor level; and I found that the greater part of the stonework had been taken away. The remains of the west and south walls are from three to four feet lower than they were in 1835.

The jambs of the north-east and south doorways are now but a few feet above the floor-level, and all traces of the only window formerly in the south wall have disappeared.

The stone altar has gone, and the niche or recess, wherein the casket containing the relics of St. Piran was presumably kept, has been destroyed. There is no sign of the stone seats, but I expect some evidences of them will be brought to light when the sand is removed from the floor.

In order to form an opinion as to the period when this interesting sanctuary was built, it is necessary to consider carefully the evidence of those who examined the building soon after its rescue from beneath the sand, and further to compare the architectural technicality of the early Celtic, Saxon, and Norman builders.

It is known that the Celts constructed the great majority of their early buildings, both ecclesiastical and domestic, of wood, which is the reason why so few remain at the present day.

We must turn our attention to Ireland in order to

obtain evidence of what the Celts did in stone, the material adopted for strength, to resist the constant attacks of invaders.

The heads of doorways and windows were constructed with flat lintels and seldom arched. It must be remembered, however, that the Irish were not conquered by the Romans, and therefore they had not the opportunity of studying Roman methods of construction, which indicates that a longer period elapsed before they became familiar with the use of the arch.

In comparing the stone walling of the Irish buildings, we find the same methods adopted as in the Oratory of St. Piran. In both cases no mortar was used.

In early Saxon building, and in many later works, wood was the principal material used ; but, I think, in all the known Saxon stone buildings, mortar was used, the use of which they had learned from their predecessors, the Romans. The want of method displayed in the walling was not a characteristic of the Saxon craftsman.

The arched heads of the doorway and window, now destroyed, were not constructed like those shown in the interesting sketches given in the books which were published by Mr. Haslam in 1844, and by Mr. Trelawny Collins in 1837. None of the arch-stones were wedge-shaped, and consequently the wider joints at the back of the arches had to be wedged up with small stones. Further, it is evident, from Mr. Mitchell's careful notes to the drawings just referred to, that the internal jambs of the only window were not splayed inwards, as the Saxon and Norman craftsmen invariably constructed their splays, in order to obtain the maximum amount of light. The sides were simply carried straight through the wall, parallel to each other.

front the south doorway
 It is a matter of some difficulty to arrive at any definite period for the erection of this Oratory. The conclusion I have ultimately come to, after much consideration, is that it was built not later than the seventh century.

With regard to the three heads and the cable-ornament which originally constituted the most striking features of the south doorway, I think that they were later insertions, for the following reasons: the workmanship shown in the execution of the heads and the continuous arch- and jamb-moulding, is, in my judgement, quite four centuries in advance of the technique exhibited in the construction of the general walling.

From the disparity in the dimensions of the south doorway given by Mr. Mitchell, who measured it on the outside, and those of Mr. Haslam, who took his measurements from within, it is clear that the ornamented jambstones were only three inches thick.

When this inner arch and the jambs (which were, no doubt, set in mortar) were fixed, much strength must have been added to the doorway, and there would be no difficulty in inserting the three corbel-heads, which may have been connected with a small porch.

The Monkswearmouth porch, now incorporated with the tower, was built in the seventh century.

The illustrations of the three heads (Plate CXXVII) and a part of the door-jamb (Plate CXXVIIA) were taken from the four original stones, at present preserved in the Museum at Truro.

As we propose to erect a chapel over the existing remains of what is perhaps the most ancient shrine in the British Isles, these four early Norman stones will probably be put back again in the chapel.

It is not easy to find the scanty ruins of this ancient sanctuary, which lies amid the sandhills.

The existing parish-church of St. Perranzabuloe was re-constructed about a century ago.

KENWYN CHURCH.

THIS church has suffered from a too extensive "restoration," in 1820 and 1862. The writer is unable to find anything earlier in it than fourteenth-century work. Probably the nave, chancel, and north transept were built before this, but interference by modern builders has undone the work of the old craftsmen.

The south aisle, with its well-moulded granite arcade, is of late fifteenth-century masonry. The granite respond capitals in the north transept are even later. The eastern one is carved with a rude figure of a bishop.

The west tower was apparently untouched by the over-zealous restorers, and is decidedly interesting. The lower stages were built, I think, by the mid-fourteenth-century builders, and the buttresses and granite moulded courses added in late fifteenth-century times, when the upper portion was finished off.

The little carved head in the south wall may be of thirteenth-century workmanship.

The old well is on the south side of the church.

TRURO CHURCH.

TRURO, like the other large towns of Cornwall, excepting St. Austell and Bodmin, possesses no known remains of Norman work. It is, however, well worth while recording what is left in Truro in the way of old architecture. Ecclesiastically, the late fifteenth-century south aisle of

St. Mary's is all that is left. It is, however, a delightful piece of architectural composition, which has been cleverly incorporated into the new cathedral by the late John Pearson, R.A. Each of the bays facing south is lighted by a four-light window, with carved and pinnaced buttresses between. The boldly moulded double course of plinths is separated by bands of traceried panels, while the top is finished with cornice and battlements. The design of the east elevation is particularly attractive. Pentuan stone was preferred by the builders to the more frequently used granite, in this instance. The townsmen of Truro may well be congratulated on the preservation of this valuable piece of late Perpendicular architecture. The interior has been partly rebuilt.

There are three houses in Princess Street that still contain some of their seventeenth-century furniture. Princess House, built by Mr. Ralph Allen Daniel, contains a well-preserved mahogany staircase. The walls of the hall are enriched with carving and panelled work. The dining-room has a good marble mantel-piece and a plaster ceiling.

In Boscawen House, now a printing establishment, there is a mahogany staircase, circa 1650, the sides of the walls being well plastered in panels and foliage-designs. Two fireplaces from the old mansion remain, and some of the mahogany doors. The wine-cellar is quaintly vaulted, with a central pier. The original strong-room is also intact. The ceiling over the present shop is a good example of the plasterer's art. This room contains another old fireplace, with a lion in the centre panel.

Mansion House, also in Princess Street, has wrought ironwork instead of banisters, the walls and ceiling

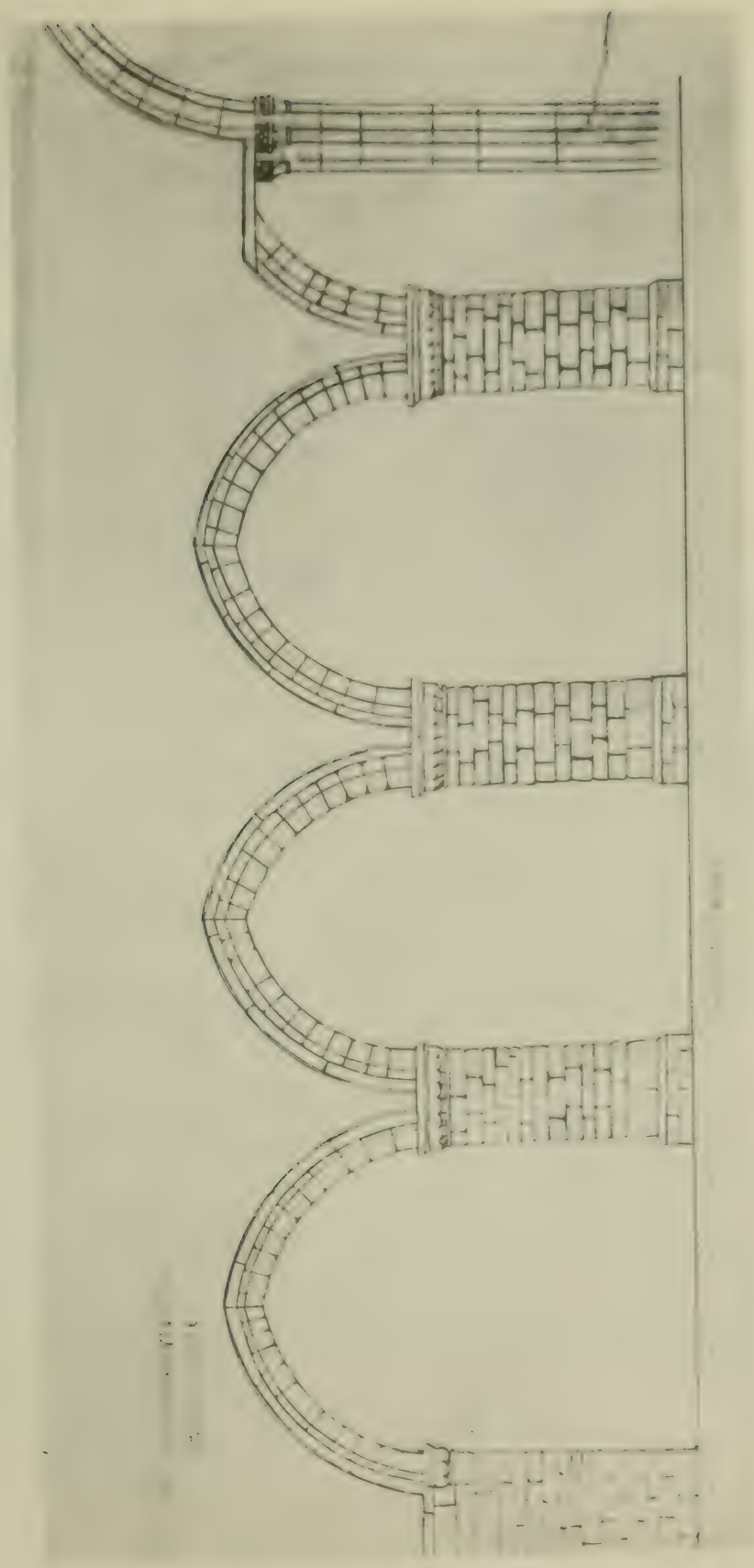


PLATE CXXIX. North Petherwyn. North Arcade.

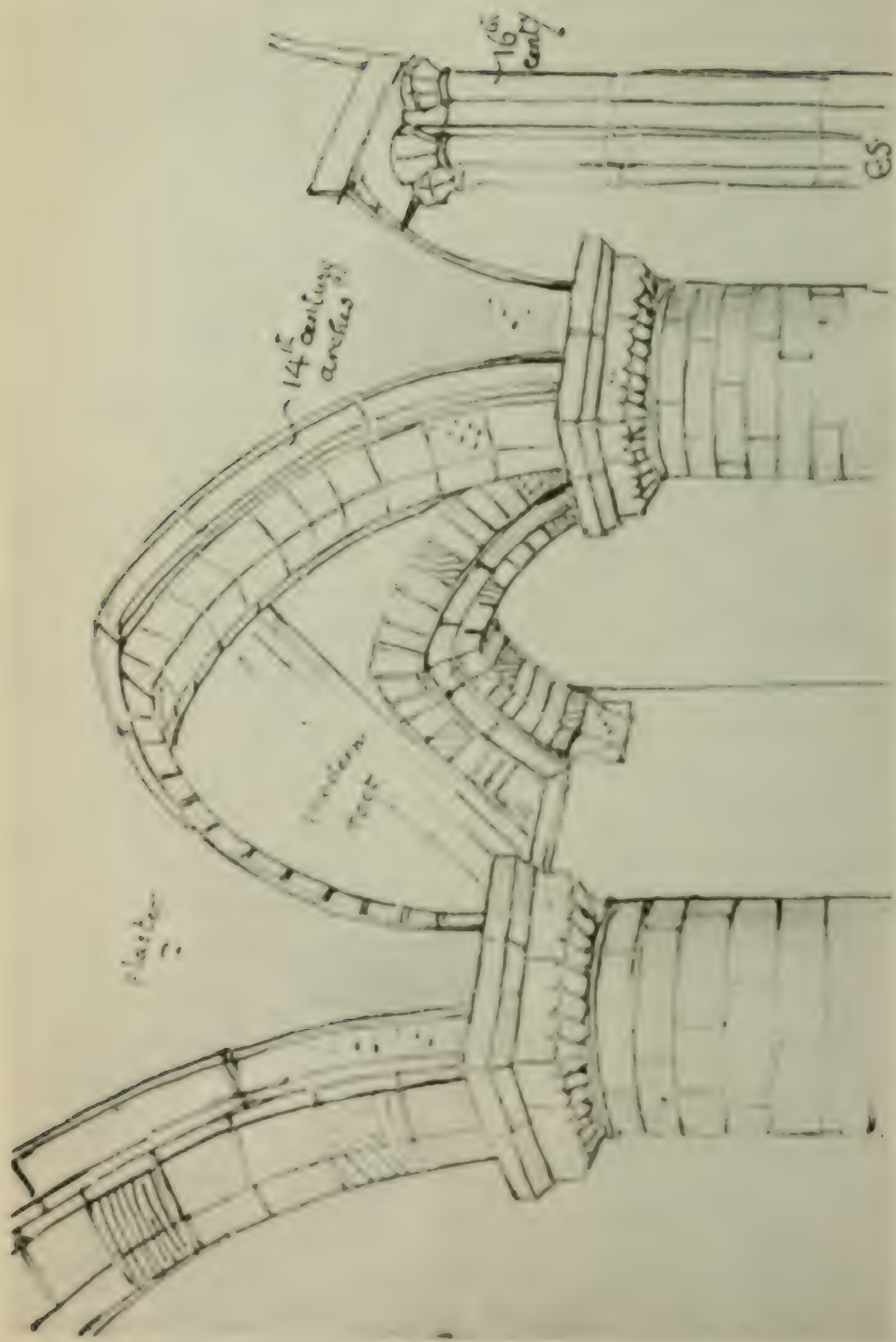


PLATE CXXX. North Petherwyn. Arches.

being richly panelled and decorated with devices in plaster. There are two well-carved early eighteenth-century fireplaces and some good doorways.

The Red Lion Hotel still possesses its grand old oak staircase, circa 1670. On the first floor there is a good plaster ceiling and a carved doorway.

ST. CLEMENT'S CHURCH.

THIS church is two miles from Truro, and is situated on the bank of the river, nestling amid trees.

Unfortunately it was almost entirely rebuilt in 1865, recalling to our mind the lamentable mutilations of some neighbouring churches which took place at about this time. The oldest piece of walling which escaped the general wreckage is on the north side of the nave, probably part of the thirteenth-century church.

The old roofs, benches, screens, and nearly everything else of any interest were swept away. Just a few pieces of late fifteenth-century carved timber from the roofs are preserved in the south porch; and in the tower-screen there are some good pieces of carved purlins, by which we may estimate the value of what has been destroyed.

There is no step between the nave and chancel, and the south aisle is separated from them by mid-fifteenth-century granite arches.

The west tower of three stages was evidently rebuilt about a century ago.

The oldest part of the font is, I think, of post-Reformation work.

On the south wall of the nave is one of the finest pieces of marble sculpture in the West. It is a mural monument executed by J. Bacon in 1799. There are a

few well-carved slate memorial slabs fixed to the walls ; one is dated 1618, and several date from the following century.

In the vicarage-garden is a very valuable early granite memorial, a monolith stone, with a cross at the top. It is inscribed—

ISNIOCUS VITALIS FILIUS TORRICI.

It may be fourth-century work.

NORTH PETHERWYN CHURCH.

THE parish of North Petherwyn is in Devonshire ; but it is included in the diocese of Truro, being part of the ancient archdeaconry of Cornwall, with which our diocese is conterminous.

The church is a stately building, showing various phases of architecture (*see* the Plan, Plate CXXVIII), and the form and workmanship of each type of art as represented here are alike good. I do not mean to imply that any type of architecture that can be found in Cornwall can rank with the best works of the mediæval craftsmen which are found elsewhere in England, for the Celtic artists had their own way of expressing themselves. The rough and intensely homely characteristics of the Cornish people are, as it were, engraven upon their architecture, which, perhaps, harmonizes more closely with the character of its wild and rugged surroundings than is the case in any other county in England. The Cornish workmen employed by the Norman builders left their own unconscious mark in their execution of Norman designs, as may be seen

more clearly still in the western parts of the county. Such piers and arches as we find in the north arcade at North Petherwyn (Plate CXXIX) are not to be met with out of Cornwall. None of the three massive piers have any moulded base; they rise abruptly from their square foundations, like those at St. Breward. Elaborate mouldings are dispensed with, and the impost, which would have been regarded as unfinished in Somerset, are left quite plain and simple here. The stone used by the Normans in this church is from Ventergan, a similar kind of stone to that used by the same builders at St. Germans, and in many of their Cornish fonts. It will be seen in the drawing of the north arcade (Plate CXXX) that the arches belong to the fourteenth century, although the piers and capitals on which they rest are, as I have said, of Norman workmanship. Some stones from the original arcade appear to have been re-worked in these later arches. It is more than probable that a settlement necessitated this course, and was the reason for the re-building. The piers, however, were not re-built, but each pier is from one to two inches out of the perpendicular. They are thirty-one inches in diameter, which is even thicker than those at St. Germans.

The western respond is square, a fact which suggests that the original arches were also square in section. The eastern part of the aisle was widened early in the sixteenth century; and it is interesting to see how the later builders dealt with the junction of the new and old work. The little arch which spans the eastern end of the old aisle is cleverly worked into the opposite Norman pier. This was done in the fourteenth century when a transept, now incorporated into the sixteenth-century

aisle, may have been added. The western part of the aisle retains its original width of seven feet. There are two clerestory windows left, and these are of the same date as the arches over the Norman piers.

The south aisle was added in the fifteenth century. Its gracefully fashioned arcade of granite reminds us of the Kilkhampton arcades, and the fine window at the east end is as good an example of the period as can be found in Cornwall. Indeed the parish may be congratulated on having so many of the original windows left unrestored, and in such good order.

The south window of the chancel was originally a pointed window; but the upper portion has been cut away, and the lower part converted into a square-headed window by means of a lintel. This window, which is of three lights, is of a sort rare in Cornwall, an interesting illustration of the development of tracery in the latter half of the thirteenth century. There are no visible signs of either a piscina or a stoup, but one may be hidden behind the memorial slabs in the eastern part of the south aisle. There is an early sixteenth-century brass fixed against the north wall of the chancel.

The tower is at the west end of the nave, and is divided into three stages, with good pinnacles at the corners. It is about seventy-five feet in height. The west doorway has been renewed in Polyphant stone. The general effect of the tower, with its bold proportions and massive angle-buttresses, is exceedingly good.

The shaft and base of the font (Plate CXXXI) are of late Norman workmanship, but the bowl is of more recent execution.

It is rather uncommon in a church of this size, where the detail of the masonry is so well carried out, to

find the projection in which the steps to the rood-loft are contained square in plan instead of octagonal, as such projections usually are.

A granite bowl belonging to the sixteenth-century font is preserved in the vestry, and also a long tapering slab of polished limestone, which may have been a memorial slab; but no indications remain that point to such a conclusion.

The old roofs of the north aisle and the nave have been supplanted by modern ones of indifferent design; but the chancel and south aisle, and the porch, retain their original cradle-roofs. No visitor to the church should leave without examining the splendid specimens of wrought-iron hinges now fixed on the modern south porch door. They are of fifteenth-century date. The new hinges on the north porch door are excellent imitations of old examples.

There are very few relics of the old bench-ends left; but a beautiful piece of fifteenth-century screen-work yet stands in its true position between the chancel and the nave.

The Jacobean altar-rails, dated 1685, which are now doing duty as a tower-screen, are of considerable architectural and historical value, and it is well that they have been saved, to add to the charm of this interesting building.

NOTE.—North Petherwyn. Northpydrewyn (Taxacion of Pope Nicholas IV, end of the thirteenth century), Northpydrewyn Major, cum capella de (in MS. et), Worryington (Inquisicio nonarum of 1340).

SOUTH PETHERWYN CHURCH.

FROM the remains of this Norman sanctuary it is evident that the Normans erected a fine church here. It is only two and a half miles from Launceston, where there was a Priory-church, in addition to churches for the lay folk. The existence of a flourishing community, such as this Priory, invariably meant the development of great architectural powers, partly due to the extraordinary care that was so lovingly bestowed upon their conventual buildings.

It must not be taken for granted that these great Religious centres were reared on the same principle as our modern buildings, which too often are "run up" by contract. There can be no doubt that these gems of architectural beauty were slowly and laboriously reared, parts being taken down over and over again until the architect, who might be the prior himself, was satisfied. The architecture of their Priory was to them a sacred work, and art became part of their religion.

The Norman church at South Petherwyn may even have been designed by the architect of the Priory, for it must have been an edifice of considerable grandeur. The large capital (Plate CXXXII) standing to the right of the north porch-door is made up from parts of at least two different capitals; but the size of it appears to represent correctly the size of the original design; about three feet square at the top. In execution and design they call to mind the capitals at St. Teath.

Some courses of masonry have been collected and put together, so as to form part of a circular pier about two

and a half feet in diameter. It will be noticed that there are several fragments of mediæval tracery heaped up on the top of the capital, and on the ground at the foot of the pier, but of course they bear no relation to the Norman masonry.

The interesting north doorway (Plate CXXXIII) has been ruthlessly mutilated to make room for the insertion of a sixteenth-century archway. The older arch, however, is fairly intact, although the label has gone. The ornament on the arch-stones is the "embattled frette." The inner sides of the capitals have been hacked off, and the jambs nearly obliterated by the sixteenth-century builders. The original width of the doorway was about five feet and the height eight feet five inches. The ornament on the capitals is such as is frequently found in similar positions. The section of the enrichment round the arch is of rounded form.

The little Norman stoup on the left of the doorway is of great interest and value, for it is the only carved stoup in the county. It is cut out of one of the jamb-stones, which proves (if proof were needed) that it is an original example. It measures eight inches long and six and a half inches wide at the top, and it is hollowed out to a depth of two inches in oblong fashion so as to follow the shape of the stoup.

The west respond of the north arcade belonging to the Norman church was discovered at the time of the restoration in 1889. The wall is two feet eight inches thick, and it projects two feet beyond the wall of the tower; the sides are chamfered, with simple stops at the top and bottom. The impost-moulding and the plinth are both four inches deep. The height from the spring-level to the floor is seven feet six inches. The

masonry of the west wall of the aisle adjacent to the respond is evidently a relic of the west wall of the Norman aisle.

The font (Plate CXXXIV) is also of Norman workmanship, and it calls to mind that at St. Madron. The bowl is, however, circular, whilst that at St. Madron is square. The outside surface of the bowl is ornamented with pointed arches in shallow relief. It is nearly thirty inches in diameter, and twelve inches high. It stands on five shafts, the largest being about thirteen inches in diameter. The four outer shafts are octagonal, and not of the usual circular shape. This is the only Cornish font of twelfth-century date with octagonal shafts: they are only twelve inches high, and stand on a thin circular base three inches in depth, the outer edge of which has a round moulding much decayed. It stands on a modern square foundation, in front of the tower. The interior of the bowl is twenty inches across and seven inches deep, and it is lined with old lead; the date being circa 1150-1180. (*See the Glossary.*)

The present church has a nave and chancel with north and south aisles to both. There are north and south porches, and an imposing fifteenth-century tower of three stages, surmounted by pinnacles. The arcades are each of six bays. The church was evidently rebuilt in the fifteenth century. There is a piscina in the chancel, and also in the south chancel-aisle. A fifteenth-century altar-slab, with carved paterae, has been mounted on a stone foundation, probably in its original position at the east end of the south aisle.

There are no remains of ancient woodwork in the building.

The rectory of South Petherwyn was attached to the Priory of St. Germans, and not, as we might suppose, to Launceston Priory.

ST. PHILLACK CHURCH.

ARRIVING at Hayle station, a walk of about a mile and a half in a north-easterly direction brings you to the straggling village of St. Phillack. The Hayle river has to be crossed, before the church is reached, by means of an ancient bridge, and near by are the remains of smelting works, which have given the name of Copperhouse to the small group of buildings there.

The church is charmingly situated amid trees, with a background of undulating sandhills stretching far away towards the north and east. The churchyard is as interesting as the building, for it contains a delightful early Celtic cross, and more than one stone lid of ancient coffins. Two fifteenth-century pinnacles, from the tower, stand on the ground near the church; and as you approach the building you may observe two small ancient crosses which have been erected at the summit of two of the south gables. In addition to these interesting relics of early Christianity, a small stone on which is represented the labarum has been built into the gable of the south porch, but this has been re-tooled. These stones are exceedingly rare in Cornwall, and indeed over the entire area of the British Islands. The monogram is also inscribed on an ancient memorial slab, still to be seen in the chancel of St. Just Church, near Penzance. Only a few years ago another existed at St. Helen's, Cape Cornwall, but all trace of this has been lost. The monogram originated

with Constantine, when he made peace with the Christian Church in 312 A.D., and we may assume that the stone in the porch-gable was inscribed about the year 400.

On passing round the north side of the church, a corbel-head may be seen built into one of the gables of the modern vestry, and two heads of similar date have been inserted in the churchyard-wall on the south side of the building; one of these represents the head of a nun, and all seem to have been the work of the Norman craftsmen.

Before entering the church, the ancient cross should be noted, re-erected against the wall of the old vestry, a small building standing by itself at the east end of the church.

Some disappointment will be felt by those familiar with old Cornish architecture, on entering the church, to find that it has been almost entirely rebuilt on modern lines, and even the most optimistic antiquary would find it difficult to believe that the bowl of what appears to be an up-to-date font, is of transitional Norman date, circa 1170-1180. It is needless to say that it has been entirely re-tooled, and the panels are so cut that it has all the appearance of being as new as the rest of the font. It is of granite, and two sides are ornamented with quatre-foils having crosses in the centre. On the third side another panel contains two interlaced triangles, while on the fourth are two crosses with an upright bar between them. It would be misleading to show a drawing.

The only other remains of the Norman church consist of about a third part of a carved capital which has been built into the new vestry as a support for a beam. At the time of the rebuilding, in 1857, a very valuable stone altar-slab was discovered built up in the old north wall.

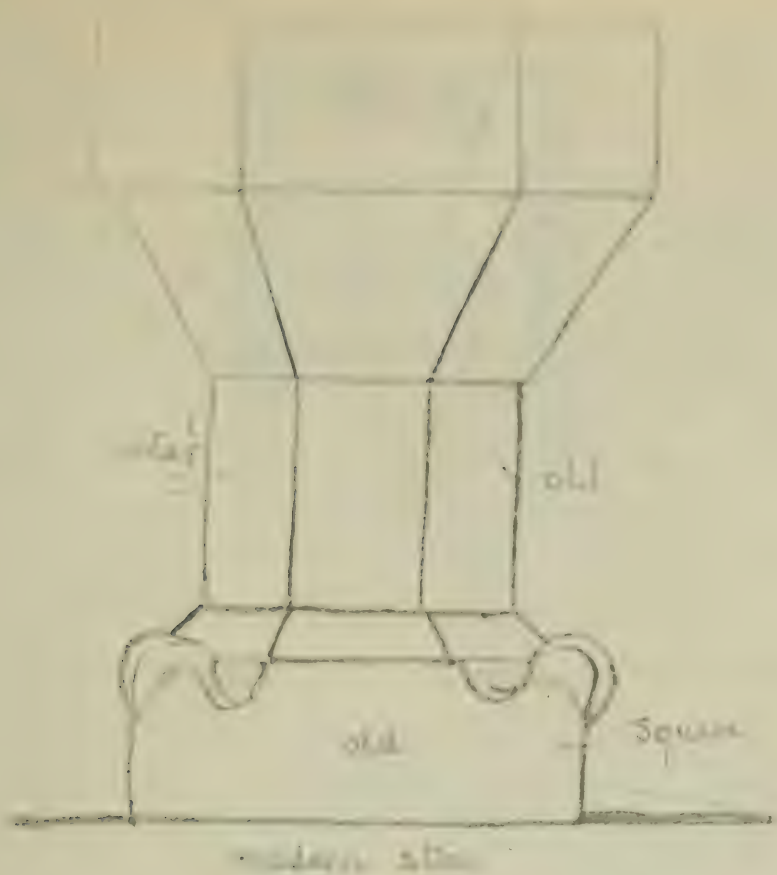


PLATE CXXXI. North Petherwyn. Font.

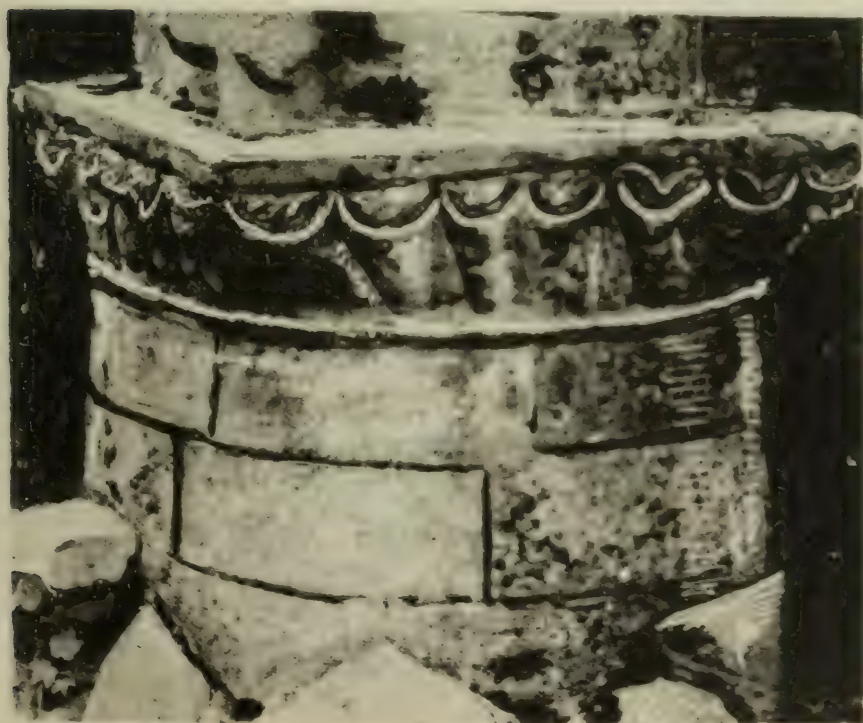


PLATE CXXXII. South Petherwyn. Capital.



PLATE CXXXIV. South Petherwyn. Font.



PLATE CXXXIII. South Petherwyn. North Doorway.

This has been very properly placed in a recess in the north wall of the chancel. It was cracked in the middle, and the centre cross is almost obliterated; but the four in the corners are still distinct, though the modern mason could not resist the temptation to re-chisel the upper circle. It is two feet ten inches in length, and twenty inches wide; it is about four inches thick, and the under side is chamfered. The top margin has an incised line all round. It will be observed that only one of the crosses is upright, as in the case of the Towednack example. The mason probably cut the crosses directly over the finger-marks made by the priest who blessed the slab with his finger dipped in holy oil. The crosses are only four and a half inches across; and, as the slab does not appear to have been shortened (and this agrees with the evidence of those who saw it when it was found), it was doubtless used as a chapel (or side) altar. I believe it was made late in the Norman period. A bottle containing a dark fluid was found built up in the same wall, and as this was conjectured to be a relic, it was re-interred in the new wall. The original building may have contained some beautiful examples of mediæval craftsmanship, for there are two fragments of the underside of canopies which are groined in a delicate manner; each of them is about seventeen inches square, and both have been built into the east wall of the modern vestry.

The masonry of the fifteenth-century western tower remains untouched. It is of three stages, and is surmounted by slender pinnacles. The shallow buttresses are carried up only two stages in height, and are set away from the corners of the tower in a somewhat unusual manner.

POUGHILL CHURCH.

WITHIN two miles from Bude station is this delightful little church, standing amongst trees, shrubs, and flowers—for the churchyard has been cared for like a garden for many years past. The western tower is pinnacled, and may easily be discerned among the trees after the rising ground between Bude and the village is passed.

The building has two aisles, besides the usual nave and chancel, and a south porch. The four arches of the north arcade are interesting, for they are unlike what is generally found in Cornish churches. They were built in the early part of the fourteenth century, of a soft stone similar to Bere-stone. The arches are slightly stilted, which means that the curve of the arch commences two or three inches above the level of the capital. The columns differ in section from the great majority of the piers found in Cornish churches, which have four half-round shafts with a hollow moulding between them. The hollow mouldings in the north chapel at Duloe, near Liskeard, are filled with exquisite carving. At St. Ives a wave-moulding takes the place of the more usual hollow between the four shafts. In thirteenth-century columns the hollow was deeper, and was often fitted with a detached shaft. Such columns will be seen in the north arcade in St. Keverne church, but the detached shafts have gone. In fourteenth-century arcades these minor shafts, instead of being detached, became incorporated with the column as at Poughill. The arch of the south chancel-aisle is of the same period as the arches of the north arcade, the three other arches being fifty years later.

The church retains its late fifteenth-century cradle-roofs, with their carved ribs and purlins dividing the roof into panels which are ceiled. Although the rood-screen has been removed, the enriched work in the panels, immediately over the position occupied by the Rood, remains; but one panel out of four has been destroyed.

The church is seated with old carved pews, made in the fifteenth and the following century. One of the very few pieces of fourteenth-century window-tracery remaining in the county fills the head of the east window of the south chancel-aisle, having been probably taken from the earlier building. The piscina is quite a century earlier, and the aumbry belongs to the same period.

Although there is so much of mediæval interest in this church, there is but little Norman work, and this is late. The font (Plate CXXXV), a type frequently met with in north-east Cornwall, has suffered from having been "trimmed up." The bowl and centre shaft are old, but the four smaller shafts are new. The date is circa 1160. The upper part of a Norman stoup remains in the porch. The head is round, and hollowed out of one stone about thirteen inches wide.

POUNDSTOCK CHURCH.

THE village is small and picturesque, and it is pleasant to see so many thatched cottages in the vicinity of the church. The tower at once recalls that of Jacobstowe, only a few miles off. The writer remembers seeing, some years ago, an interesting thirteenth-century south porch,

which appears to have been recently rebuilt. On entering the church, it is apparent that the restoration has been carefully carried out, for many interesting remains of ancient woodwork have been preserved. The plan of the Norman church seems to have consisted of a nave, chancel, and south transept, with walls fully three feet thick. The north wall was taken down by the fifteenth-century builders, who erected a nave-aisle of four bays; the chancel-aisle of two bays having been added about half a century later.

As usual, there are no Norman windows left even in the south wall of the nave, or in the transept, although the lower portions of the walls are part of their church. The chancel-walls appear to have been practically rebuilt.

No doubt the existing fifteenth-century south doorway superseded the Norman one, over which a porch had been erected in the thirteenth century; but, as previously mentioned, there is very little left by which we can identify the work of the Norman builders. The mutilated bowl of the stoup was probably taken from the Norman building.

The western tower of three stages was added early in the fifteenth century; the battlements and pinnacles a little later. The late-Norman font stands at the west end of the north aisle. The bowl is not quite square, as the north and south sides measure twenty-nine inches, while the other sides are an inch and a half more. It is nineteen and a half inches deep, the sides being panelled with twelve pointed arches in very shallow relief. All the sides are treated in the same manner, with six arches on the upper half of the side, and six below: the same arrangement occurs at St. Tudy. It is wrought out of greenstone. The centre shaft is about

twelve inches square, the only example the writer can call to mind. The four octagonal angle-shafts are of recent workmanship. The full height of the font is thirty-eight inches. The bowl internally is circular, and not lined with lead.

The roofs of the nave and north aisle retain their ribs and purlins, which formed part of the work of the fifteenth-century builders.

Five old desk-ends have been utilized for the new desks at the east end of the nave. Still more valuable remains of fifteenth and sixteenth-century pews have been utilized for seats in the chancel. The ends with shallow panels are seldom met with in Cornwall; they were probably executed soon after the Reformation. The lower parts of the skeleton of the old chancel-screen now do duty as rails in front of the altar.

A good piece of fifteenth-century painted glass is preserved in the east window of the south transept.

QUETHIOCK CHURCH.

FROM examination of the walls it appears that the Normans built a cruciform church here. The original plan has not been altered much; and what has been done to the fabric in later times has not obliterated the original form of the building, as was frequently the case.

The northern extremity of the old transept remains, although the fifteenth-century builders added an aisle of four bays on that side. In order to do this, they had to remove the greater part of the transept. They retained, however, a few feet of the end of it, and arched it, so as to make their new aisle-roof continuous from

east to west. In the north wall of the remainder of the transept may be seen a fourteenth-century recessed ogee-headed tomb, the figure having been destroyed.

The approach to the rood-loft is interesting. The staircase is constructed in the south-east angle of the south wall of the chancel and the east wall of the south transept, the approach being through a passage cut through the masonry of this corner. The passage is from the transept, and it extends far enough to allow access by means of a door on the right hand leading to the stairs. Although the passage does not extend further eastwards than is requisite for the approach to the little turret-doorway, the upper half of the masonry is pierced through the remainder of the corner, in a line with the passage, to form a squint to the high altar. Thus the aperture is half passage and half squint. Possibly the squint was made first, and the ingenious way to the stairway was contrived by removing the lower masonry under the squint that may have existed from transept to chancel.

The transept-arch is a boldly executed piece of early fourteenth-century masons' work. The south entrance is later work of the same century.

The slender-looking west tower has not the appearance of pre-Reformation work. There is a stone newel-staircase, the slate roof of which abuts against the tower. Access from the stone staircase into the tower is by a ladder. The tower rises from the nave roof, and is far less than the width thereof, the north and south walls of the tower being carried by inner walls built up from the floor level, so that there is a great thickness of masonry at the north and south sides of the nave at the west end. There are other instances of this kind of non-mediaeval

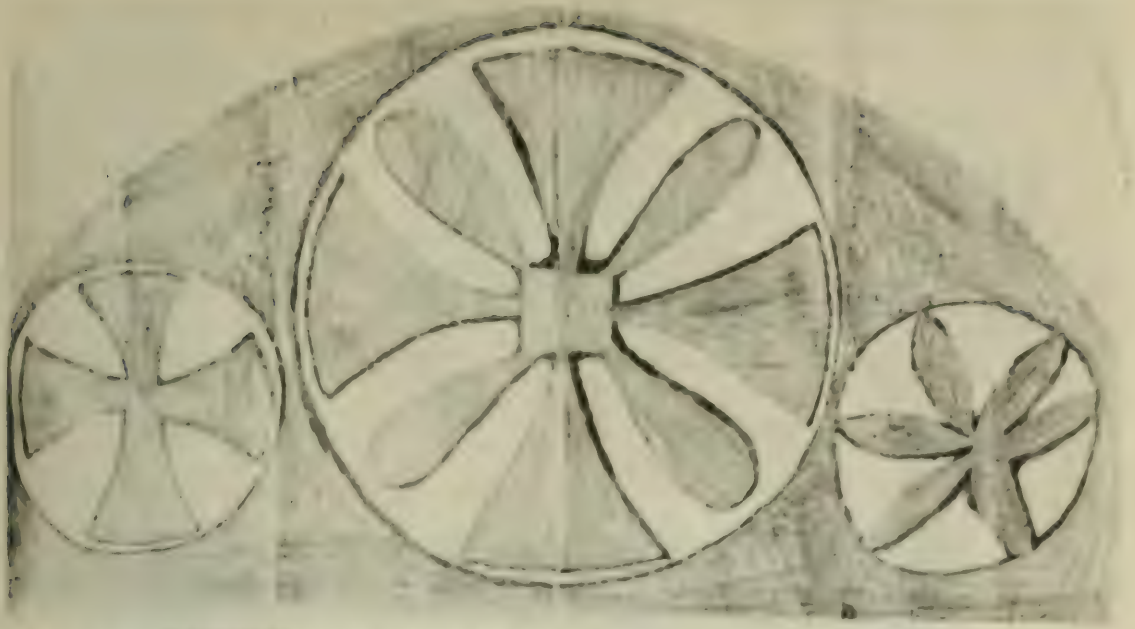


PLATE CXXXVI Rame. Tympanum.

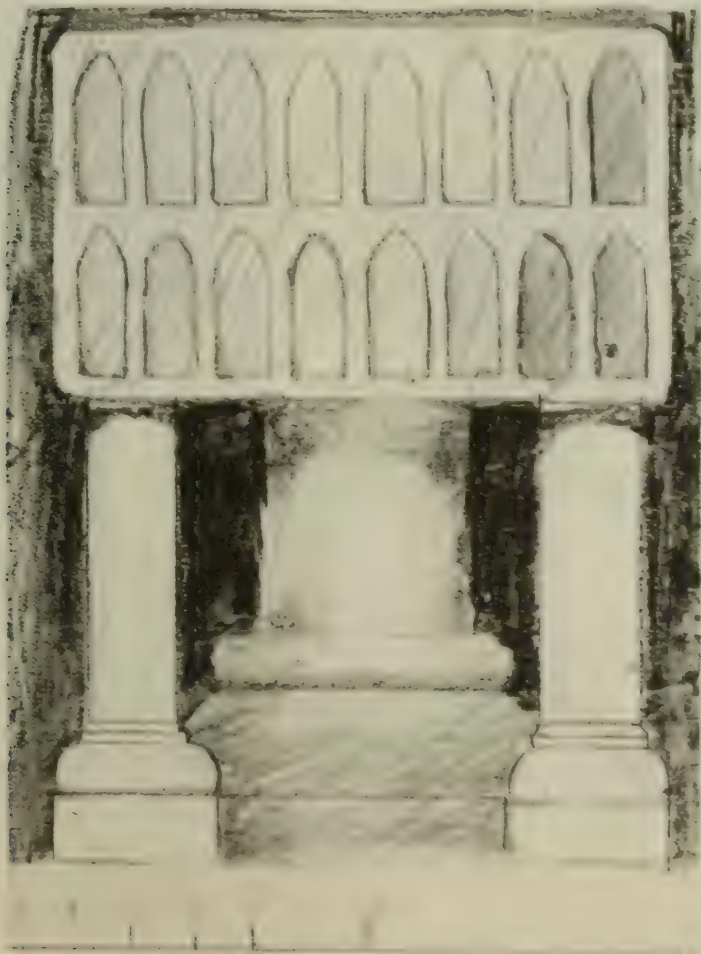


PLATE CXXXV. Poughill. Font.



PLATE CXXXVII Roche "Stop



PLATE CXXXVIII. Roche Font.

methods of construction in Cornwall, which have been examined in order to see if any chamber existed between the north wall of the nave and north wall of the tower, but only rubble was found between. Tradition says there was a priest's chamber in the tower ; but, if this were so, a considerable alteration has taken place since.

There are piscinae in the chancel and the south transept, and a stoup in the nave.

There is a very valuable brass, dated 1471, to R. Kyngdon and family, with figures of husband, wife, and sixteen children. The inscription belonging to it is on another brass.

The mutilated square bowl of the font is Norman ; it rests on a modern stem and base.

Some of the ribs of the fifteenth-century roof have been re-used in the nave and chancel-roofs. There is nothing left of the old seats or screens.

The walls which are about three feet thick on the south side, and in which fifteenth-century windows have been inserted, have not been much interfered with, but the eastern part of the church seems to have been mostly rebuilt in modern times.

A most beautifully proportioned churchyard-cross stands on the south side of the church.

The great tithes of Quethiock are held by the arch-priest of Haccombe.

ST. IVE.*

THERE are no indications of Norman work to be found here. It is, however, refreshing to find some really good early fourteenth-century work in a county

* Pronounced "St. Eve."

where the architecture of the fifteenth century largely predominates.

The fourteenth-century church consisted of nave, chancel, and north transept.

About 1490-1500 a south aisle of five bays and a south porch were added. The later builders, recognizing the beauty of the two-light windows from the old south wall of the nave, re-used them to light their new aisle. There are two similar windows in the north wall of the nave, the fourteenth-century doorway in the same wall being blocked up. The five-light east window is the finest early fourteenth-century window in the county, and proves that Cornish craftsmen were capable of carrying out work of a refined order; but such work is only found in the eastern part of Cornwall.

The triple sedilia and the piscina were also made by the same craftsmen.

There is a well-moulded arch into the north transept, where there was an altar, as shown by a much mutilated piscina.

The high altar was visible from the transept through the large hagioscope or squint.

The west tower, possibly the work of Trecarrel of Lezant, who built the charming church of St. Mary Magdalene, Launceston, is justly famed for its beautiful clustered pinnacles; and, indeed, the whole tower is carried out in a masterly manner.

The stem of the font is of early fourteenth-century date, but the bowl is comparatively modern.

There is a striking slate altar-tomb; its background, decorated with figures and armorial bearings, rising to the roof.

RAME CHURCH.

THIS church may be reached from Plymouth *viâ* Admiral's Hard, Cremyll, and Cawsand. Its walls have been thickly coated with modern plaster inside and out, and it is difficult to trace any walling of the Norman period. The visible remnants belonging to this date consist of the circular base-stone of the original font, and the mutilated tympanum shown in the drawing (Plate CXXXVI). The former has been much cut about and retains no mouldings ; but the tympanum is of unusual design and of early Norman workmanship.

The church retains its fifteenth-century carved roof in the south aisle, and a piscina at the east end. The piscina is of Tartan Down stone, and is the work of fourteenth-century craftsmen.

The two north lancets in the chancel have undergone too much repair.

It is probable that the western part of the north wall of the nave and the lower part of the east wall were built in Norman times.

ROCHE CHURCH.

THIS church was dedicated to St. Gonandus.* The family of De la Roche, who resided in the parish, is apparently extinct. They took their names from the well-known Rock, which is only a few minutes' walk

* "Ecclesia Sancti Gonandi de Rupe." Register Grandisson, Vol. iii, folio 111b. Preb. Hingeston-Randolph's Edition, p. 1444.

from the church. A ruined chapel, of considerable interest, stands upon it (and indeed appears to be almost part of the rock). It is dedicated to St. Michael.

The parish-church has undergone many changes. In the earlier part of the last century the old south arcade was removed (so the writer was informed), by a, no doubt, well-intentioned incumbent, who aimed at making the church as much like a mere preaching-house as possible, with the idea of attracting those who went to the local chapel to his transformed church. Report further says that his method was unsuccessful.

The late J. D. Sedding (who was invited by the late rector, Canon Thornton, to bring the church back again to its former appearance) discovered the original foundations of the south arcade and utilized them for his new arcade of six bays. New roofs were, of course, necessary, for all traces of the old ones had vanished under the transformation above referred to.

From examination of what is left of the existing walls the writer thinks that the lower half of the north wall of the nave and chancel, including the north transept, formed part of the original Norman church. The "stop" (Plate CXXXVII) at the base of the western respond of the transept-arch is peculiarly interesting. In form it somewhat resembles a chalice, although the writer thinks that it was not meant to represent one. In wet weather it is generally full of water.

The walls of the south aisle are more or less of late fifteenth-century work, including the south porch. The incumbent (whose name is better left unmentioned) was good enough to spare the outside walls which formed the sole support for "his wide-spanned barn-like" roof. The original windows have all been removed, probably

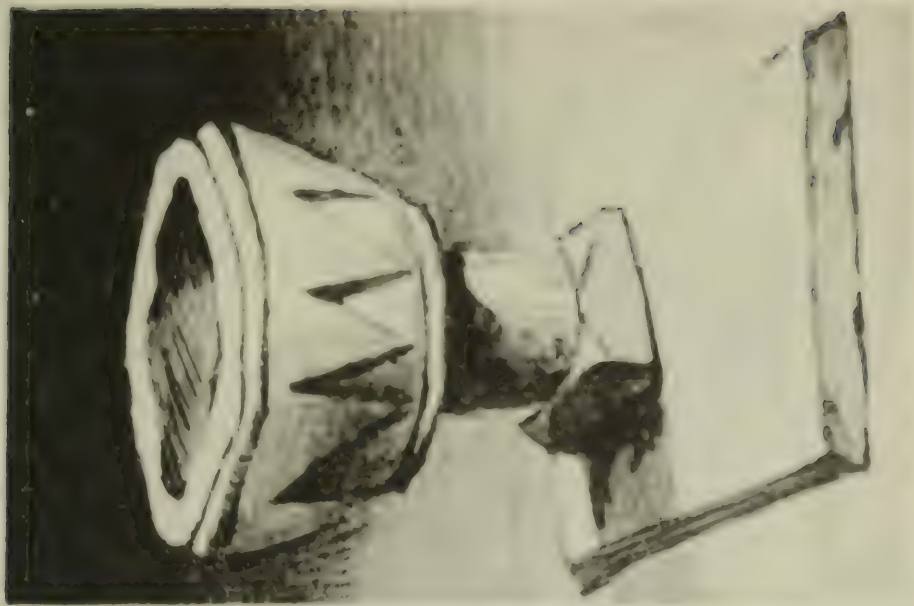


PLATE CXXXIX. Kuan-Minor. Font.

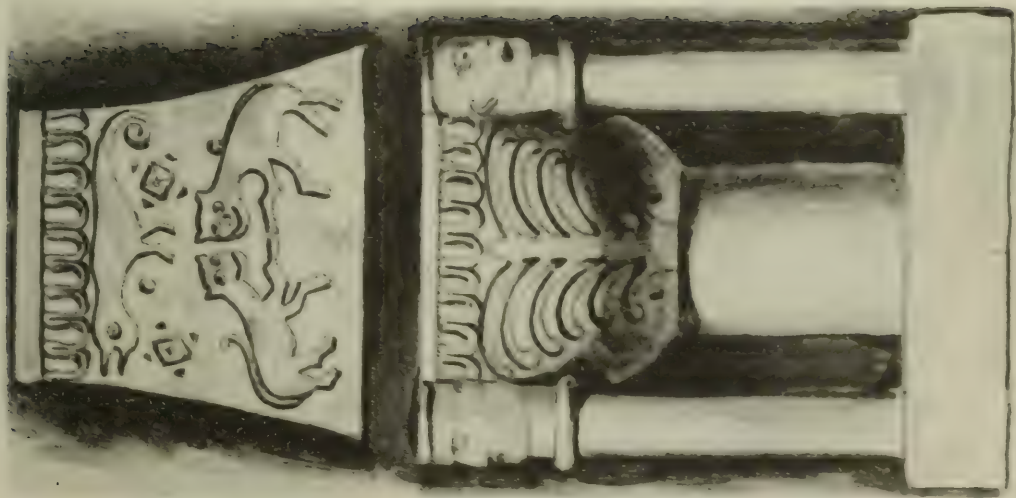


PLATE CXLI. South Hill. Font.



PLATE CXL. Saltash. South Doorway.

by the same hand, when the south aisle was added; the late fourteenth-century doorway (now forming the south entrance to the church) was re-used by the later builders, who took it from the south wall of the nave and utilized it for their new aisle.

The imposing west tower was evidently erected about the end of the fifteenth century. It is of three stages, built entirely of coarse granite or "moorstone," with slender pinnacles at the angles of the parapet, which give the effect of additional height to the tower. It is one of the late "Perpendicular" examples, where the buttresses are placed well away from the corners, the space between the corners and the buttress being equal to the width, and also to the projection, of the buttress. The same systematic proportions will be found in the tower of St. Stephen's-by-Launceston. The tower appears to rise to a height of fully eighty feet, and it forms a landmark.

Perhaps the most interesting feature in the church is the font (Plate CXXXVIII), which stands near the entrance to the south aisle. It is one of the best examples of the Bodmin type; and, after close observation, the writer thinks that it was executed by the same craftsmen who fashioned the font at Bodmin, which is unrivalled in the county. In form it is square at the top, with carved angels' heads with wings, at the corners; the two at the western corners being modern, although the wings are original. The bowl in reality is circular, but it appears square on the upper surface owing to the introduction of the heads. The carving of the four sides of the bowl is a simplified form of the Bodmin ornament. Two snakes, with twisted bodies, are interlaced on the east, north, and south sides, while

on the west a peculiar device takes the place of this symbolical carving. It is impossible to give a correct definition of its meaning. Possibly it may have some heraldic signification. It consists of an oblong, the corners of which are united by diagonal lines like an elongated **X**. The lines of this device are formed in relief, with carefully cut moulding. The lower surface of the bowl is decorated with four lilies conventionally treated, reminding one of the similar ornament of the font at St. Erme, near Truro. The font is in good preservation, although tradition says that it was found lying in the churchyard, where it had been thrown by some of Cromwell's adherents. The full height, from the modern step to the top, is three feet two inches. The bowl from east to west measures two feet eight inches, and one inch less from north to south. The date is about 1180.

The centre circular shaft, supporting the bowl, is only eight inches in diameter, from which it is evident that the craftsmen relied more than was usual for support upon the four circular outer shafts, which are about four inches in diameter. The moulded base of the central support has the original foot-ornaments at the corners of the square sub-base; the four smaller bases, although partly re-cut, also appear to be original. As the bowl is non-porous, it is not lined with lead.

There are no remains whatever of mediæval wood-work. No doubt, the strong-minded incumbent, already alluded to, made a clean sweep of this also.

One of the earliest of Cornish crosses stands in the churchyard, opposite the south porch.

The ruined chapel of St. Michael, although not the oldest, is artistically and poetically the most valuable of

Cornish ruined chapels. The larger and more perfect example at Bodmin, dedicated to St. Thomas of Canterbury, is more valuable architecturally, and no doubt was connected with the adjacent parish-church.

At Roche, we have a chapel of two stories, so ingeniously built into the rock that it is not easy to see where the natural rock and the artificial masonry meet. The lines of the tracery of the east window can easily be made out, and the piscina is nearly perfect. The roof has entirely gone. The level of the floor, between the chapel and the dwelling-room for the anchorite, below, may easily be followed by the line of mortise-holes for the joists. The chapel is approached by steps cut in the rock. It forms a picturesque land-mark, surrounded as it is with rough and uncultivated moorland.

NOTE.—At Grantham Church the springer stones of the north arcade are of Norman work and some have little heads carved on the “stops.” The arches were heightened by the thirteenth-century builders, who, however, left the Norman “springers” *in situ*. The Roche “stop” bears the same characteristics.

ST. RUAN-MINOR CHURCH.

THE churches in the Lizard district, with the exception of St. Keverne, are built on a smaller scale than the churches in other parts of the county, and the little sanctuary of St. Ruan-Minor is one of the smallest. The geographical position of the district, although pleasant enough for perhaps three or four months of the year, leaves it at the mercy of the tempests from every quarter for the rest of the year, making life a constant struggle

against ruthless winds and driving rain. The early builders were compelled to take these difficulties into account in the construction of their churches, and so we find but few towers in the locality of more than two stages high; in this instance the solid little west tower consists of only one stage. The walls, which are ridiculously low in comparison with structures further inland, acquire a certain dignity of their own from the huge stones used in their construction. It is common enough to find blocks of dark green serpentine two feet high and three feet long in towers of from twenty-five to forty feet in height.

There are but six courses from the ground to the eaves of the north aisle-roof. The stones are roughly put together, with wide joints. The pointing is usually of a very light colour, contrasting strongly with the rich dark tone of the serpentine blocks, so that each stone stands out in relief.

The Font (Plate CXXXIX) stands just inside the south door. It is but the ghost of what was once a quaint relic of Norman work. The circular bowl is only two feet across and nine inches in depth, but it has been entirely altered in character. The stem is old, and tapers from the square base with rude steps into a circular shaft; the base is modern. The date is circa 1090. I could discover no other fragment of the twelfth-century church. There is, however, a good deal that is interesting in this fascinating little structure. The late fourteenth-century north aisle opens out from the nave by four diminutive arches, the height to the springing being only five and a half feet, and the distance between the piers is of the same dimensions.

The two-light fourteenth-century window in this

aisle is evidently the work of the masons who erected the charmingly proportioned arcade. There are two one-light windows with fifteenth-century heads in the south wall of the nave, and one in the north wall of the aisle. There is a good fourteenth-century south doorway, which is sheltered by a modern porch.

Within two miles is the church of Grade, which has been rebuilt recently, with the exception of the west tower, which is of two stages. This modern fabric has superseded a very interesting church of early date. (See the notice on Grade.)

ST. RUAN-MAJOR CHURCH.

THE neighbouring Church of St. Ruan-Major, which is encircled by trees, although it contains no sign of Norman work, is well worth seeing. It was a double-aisled church, but the north aisle was taken down when the church was too extensively repaired. The arcade, however, remains, and is walled up, without windows. Both north and south arcades were added during the latter part of the fifteenth century, the former having been built first. The apertures in the north and south arcades, at the entrance to the chancel, are interesting, but it is difficult to determine their object. Most probably they served as hagioscopes.*

The lower part of the west tower was erected in the fourteenth century, the three-light window being original. The upper stage is finished with battlements and pinnacles, added in the fifteenth century.

* The stone of the easternmost capital is continued, on both sides, over these openings, thus acting as a lintel.

There are two thirteenth-century windows on the south side of the church, re-used from the earlier building by the builders who added the aisle and porch. The outer doorway has panelled jambs, as at St. Constantine.

The font is of thirteenth-century workmanship.

There is no evidence remaining of either piscina or stoup.

SALTASH CHURCH.

THE lines of the Norman building are clearly discernible here. The northern arm of their cruciform church was interfered with by the mid-fifteenth-century builders, who added an aisle of five granite bays,* connecting the eastern end with the early fourteenth-century north chancel-aisle. The fifteenth-century builders also finished the upper part of the Norman tower, and added the charming south porch. The existing remains of the Norman church thus consist of the lower parts of the south and west walls of the nave, the tower, the lower portion of the east wall of the chancel, and the greater part of the south wall of the chancel which contains a good Norman window that has not escaped repair.

The Norman doorway (Plate CXL) in the south wall of the nave, now blocked, is situated almost midway between the south transept and the west wall, and does not appear to have been removed. The same stone † was used as at St. Germans.

* The granite used here is a peculiar kind, found only at Roborough, near Tavistock. The monks used it at Buckland, indicating intercourse between the monks of Buckland and St. Germans, who were associated with this church.

† Tartan Down.

The south transept is also part of their church, the present windows being, of course, insertions made in the fifteenth and sixteenth centuries. Most of the windows throughout the church, however, have been renewed.

The walls of the Norman building vary from two feet nine inches to three feet in thickness.

The small tower is of three stages, and is unbuttressed. The lower walls are three feet three inches thick. The external ashlar-work of the doorway and windows has been renewed, but the inside jambs and arches of the two lower stages are original Norman work, built of Tartan Down stone.

The font is a "made-up" arrangement of post-Reformation stonework.

Some of the old fifteenth-century ribs and bosses exist in the roofs, which have been restored.

The south doorway is in its original position. The inner and outer arches are un-moulded. The outer arch has two orders with an un-sculptured tympanum, but the outer edge has a small bead-moulding. The doorway measures three feet eight inches between the square jambs, and seven feet one inch from the tympanum to the sill. The arch is semicircular. The Normans used Tartan Down stone here. This doorway is now unused: its date is about 1130 (Plate CXL).

There is nothing Norman about ST. DOMINIC church, which is, however, worth seeing. It is one of the many churches re-constructed in the middle of the fifteenth century, having undergone restoration in modern times.

The west tower is very curious; the whole of the upper stage resting, as it were, upon a corbel-table. The explanation is that the two lower stories were built at the end of the fourteenth century, being finished with

a parapet at the top. When the top-stage came to be added by the fifteenth-century builders, they did not remove the parapet, but incorporated it with their new work. This is an interesting illustration of the fact that towers were by no means always completed at once. The nave and chancel are aisled on both sides, and the greater portion of the old late-fifteenth-century roofs, with the ribs, purlins, and wall-plates, is well carved.

ST. SENNEN CHURCH.

THE church of St. Sennen (formerly, like St. Levan, dependent on St. Buryan) is a small low structure, standing on high ground, though for the most part buried in "the country." The church, as built in the thirteenth century, was cruciform in plan, but a south aisle was added in the fifteenth century. Records tell of the dedication of the church on St. John the Baptist's Day, 1441, and this would be the date of the additions. The pillars are curious, representing a square with four half-round shafts. Note the large stone figure in the transept, with traces of gold, vermilion, and blue; also, the traces of a large painted canopy on the east wall of the south aisle, which is instructive as showing the range of art and handicraft in mediæval times, so that even this tiny, obscure church was not unadorned. Further, let us note how admirable and inborn was the sense of proportion in those days, when they could scheme buildings with arcades, windows, and other features, which are, in truth, almost ridiculously small, but which do not appear to be so until you apply your two-foot rule to them. Here are three-light aisle windows, each light only eight and a

half inches wide, and these windows built into courses of granite as much as one foot six inches deep. The size of the walling-courses in fifteenth-century buildings is not a little astounding to "a stranger from England," accustomed to niggling ways.

See Land's End and die! Yes, but die without attempting to describe what you saw! Many is the blest un-noted ramble I have had along these wild shores with blank, unburdened mind. And now, from this shelf of rock, a wayfarer charged with a mission,* I stand for twenty minutes by the clock, and dare to write down my sensations at the mixed loveliness and majesty of this gorgeous place. Will Nature submit to such a stand-and-deliver treatment, even if one have eyes to see and power to tell somewhat of the glamour of the scene? Mine is a prentice hand at descriptive writing; and, granted the personal qualifications for the task, how may one describe as a set picture what is in truth a rapid succession of pictures? How can one focus this broad magnificence to suit the camera of one's puny mind? How transcribe one mental impression when one's mind is in a ferment of impressions? For, in truth, Nature's pictures here, like our lives, continue not in one stay—a passing breeze, a new disposal of clouds, a freshly directed beam of light, and the view has dissolved into something else. Turner himself would have nothing to show for that exact momentary impression, *just now*, but the few pencil-lines of a thumb-nail sketch! The very changefulness of the scene baffles one, and hinders description; no sooner has this combination "hit the sense of sight" than another comes, to tax

* Written by the late John D. Sedding for *The British Architect*, Christmas, 1887.

imagination anew, and suggest fresh ideas. The rapid succession of images tells of the infinite resourcefulness of that mind of beauty which ordereth all things and maketh all things new. Nature is as fresh and new here, at this moment, as in the days of creation. She might be chanting her first song. Nay, is not the whole scene like fair music?—like listening to a grand symphony, where—if you would follow the drift of the piece, know the mood of the master, the rise and fall of passion—your ear must be quick to catch the leading strains out of detached motives, passing caprice, or cloud-land shadow—to note the tense pauses that precede the change of key—to register the break or onset of theme, and the stealthy march of in-woven harmonies.

But why thus labour my description! Why call in the world of sound to interpret the world of sight! Why try to blend into one the scattered magic of effects, so many and so fleeting! Reduce the scenery to its elements, lift the veil, and how simple the apparatus of the thing—just the Finger of God, and natural magic—just the magic of common rock and turf and sky and sea, and God's artistry—a group of spacious forms; a harmony of tones and textures and colours; a stir in the air, a panting liquid plain of flashing waters; a swaying shadow of clouds; the lapping of waves; the chirp of the finch on the boulder at one's side; the hurly-burly of jackdaws among the cliffs; a gallant ship passing by; a black cormorant skimming the surface of the water, greedy, silent, intent; a demure white gull overhead; a sympathetic movement in wind and cloud and waves; passing effects of light that add lustre and impart unity to the scene, and the picture is recorded.

ST. SITHNEY CHURCH.

TAKING the size of the county into consideration, the actual remains of Norman masonry existing at the present time are but scanty. At the same time, there is ample evidence that in proportion to the thinly inhabited peninsula of Cornwall,* as it must have been at that period, there is enough left to testify that these indefatigable architects erected a large number of churches in the county. It is curious to find that these builders did not use granite, a stone of which they had no great experience in their own country. Even in their fonts it is quite exceptional to find a bowl hewn out of granite. No doubt the tools at their disposal rendered the working of such hard material difficult. At the same time it must be borne in mind that they used such hard stones as blue elvan, Catacleuse (found near Padstow), and dark Serpentine, at the Lizard. But for their arcades and doorways they invariably used a softer stone, and we may fairly conjecture that this may partly account for the comparatively small amount of their work that is left standing.

At St. Sithney I was only able to find two ornamented stones, now built into the east wall of the south porch, that originally belonged to the Norman church. The larger is a jamb-stone of a doorway, and the ornament is almost identical with that on the jamb-stones of the south doorway at St. Cury, not far distant. The same pattern may also be seen at St. Mylor. The other

* The total population of England in the eleventh century was about two and a quarter millions.

stone is but a fragment of chevron-work, with rounded and **V**-shaped mouldings alternately. These two stones may have formed part of the south entrance into the nave. From the appearance of the lower part of the east wall of the chancel we may fairly consider it to belong to the original church, but only as high as the set-off, the wall above being apparently of later date. When the Norman church was taken down it is impossible to determine; but it is evident that the north aisle was built about 1450, and the two lower arches, which open into the north chancel-aisle, a few years later. The shallow north transept may have belonged to the earlier church that existed before the north aisle was built, as it only extends a few feet northward beyond the aisle wall.

The south aisle is about half a century later, and the south transept-arch belongs to a type that was sometimes used in the sixteenth century. The south porch has one of those charming outer doorways, with panelled jambs, which are found only in this part of the county. Both inner archways of the porch and tower are excellent examples of what the fifteenth-century masons could do in granite.

Perhaps the chief feature of the church is the tracery of the windows. The best example is undoubtedly that at the east end of the north aisle, the inner arch of which is carved and panelled in a manner unlike any other example I have found in the county. The other windows exhibit simple but good examples of late fifteenth-century and early sixteenth-century workmanship. The east window of the chancel is modern. There is a late piscina in the chancel, and a stoup of doubtful workmanship in the porch. The tower is of

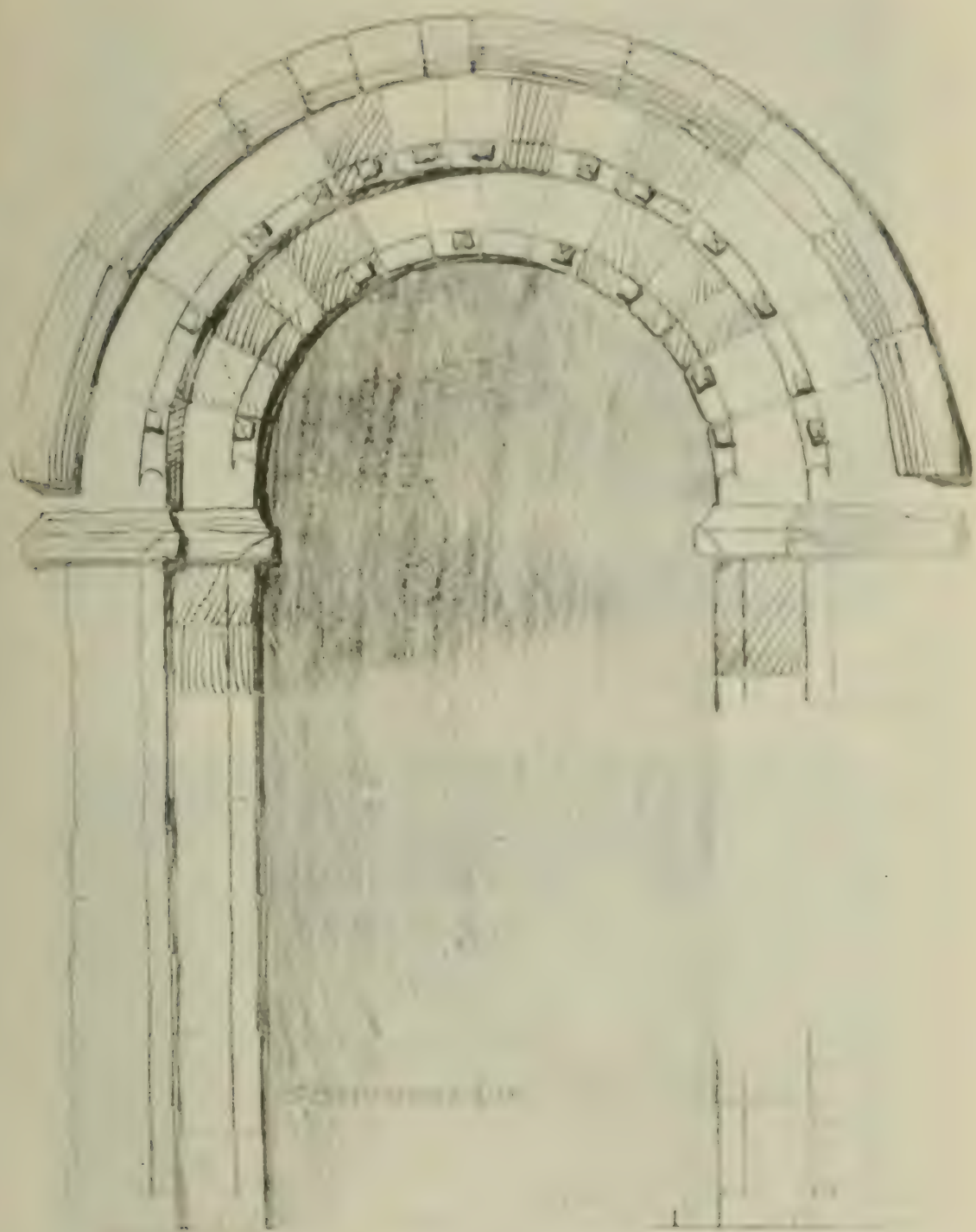


PLATE CXLIII. St. Stephens-in-Brannel. South Doorway.

Facing p. 358.

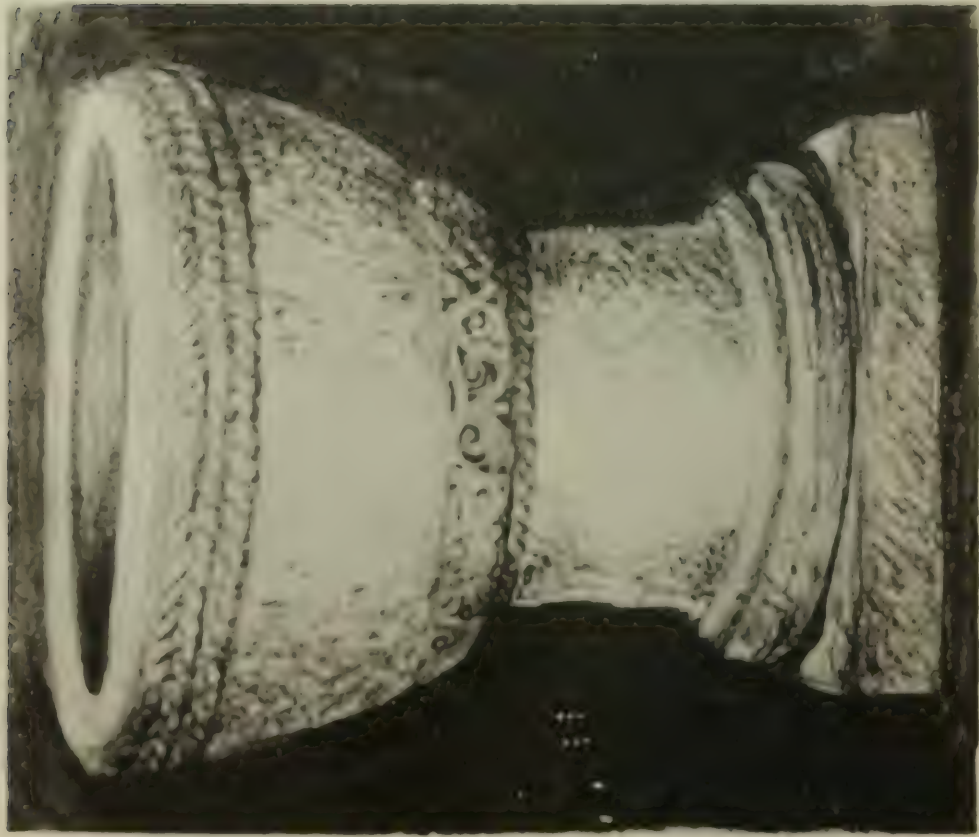


PLATE CXLIV St. Stephens-by-Launceston, Font.



PLATE CXLII St. Stephens-in-Brannel, Font.

three stages and has pinnacles. The tower-arch is richly moulded.

The sole remains of the ancient roofs will be found in the south porch ; and a solitary carved bench-end of the same date, about 1480, may be seen fixed to the south wall of the tower.

SOUTH HILL CHURCH.

THIS church, the mother-church of Callington, is three miles north of that town. It is one of the few which contain interesting evidence of the "Decorated" period of architecture. It is probable that the lower part of the chancel-walls is part of the Norman structure.

There is no doubt, however, that the font (Plate CXLI) is Norman work ; and it is an interesting specimen, made circa 1150-1180. It is of the same character as the fonts at Braddoc, Luxulyan, and St. Newlyn. The north and south sides are the same, and the east and west sides are similar. The conventional "tree" or shrub which appears on two sides is probably symbolical of the "tree of life," and the evil-looking beasts on the under-surface of the bowl, which are partly hidden by the four smaller shafts, may represent the evil spirits cast out at the rite of Baptism. The central shaft is about ten inches in diameter. The only modern part of the font is the step. The north and west sides of the bowl have been damaged by rough treatment. It stands at the west end of the south aisle. The margin of the bowl is covered with the "nebule" ornament.

The north transept appears to have been built in the

middle of the fourteenth century, when the two "ogee"-headed recessed tombs and the piscina were inserted in the chancel.

In the south wall is an excellent piscina, with a corbel-finial at the top, where a figure may once have stood. The recess for the sedilia is all that is left of them.

The well-moulded arch into the north transept (where there is yet another good specimen of a piscina) was made about 1340. Part of the pier is cut away to form a hagioscope or squint, in order to give a view to those in the transept of the "high" or chief altar in the chancel.

The south aisle was added in the fifteenth century, and the start of an earlier one may be seen in the easternmost respond.

The west tower is certainly one of the most interesting in Cornwall. The two lower stages form part of the "Decorated" or mid-fourteenth-century church. The visitor should note the splendidly bold detail of the tower-arch, where the hollow mouldings in the jambs are no less than twelve inches across. The western doorway contains five orders of mouldings, merely chamfers with hollows between. The upper part of the tower was completed early in the fifteenth century. Under each parapet are three figures, twelve in all (probably the Apostles). The pinnacles spring from corbel-figures; four of the angle-figures are three-quarter length, the other four consisting of angels bearing shields.

All that is left of the old carved woodwork may be seen in the roof of the south aisle, which appears never to have been plastered.

ST. STEPHEN'S-IN-BRANNEL CHURCH.

EXTENSIVE mining operations for china-clay are carried on in this part of Cornwall. The softer kind of granite, usually found near the clay, is more easily worked than ordinary granite, and the Norman builders sometimes used it in large blocks for bowls of fonts, as here at St. Stephen's and in other cases. It does not seem to be so porous as ordinary granite, as lead lining is not usually required inside the bowls.

The late Norman font (Plate CXLII) stands at the west end of the nave, where the level of the floor is about three feet (six steps) above the middle of the church. This is owing to the rise of the ground, the levels being arranged to suit "the country," as it is called by the Cornish. The bowl is one of the best of its types (No. IV, *see* the Glossary). On the north and east surfaces of the circular bowl beasts are sculptured, suggesting the exit of hereditary sin after Baptism. Another beast, whose hinder half was not finished by the carver, occupies a subordinate position on the under-surface facing south-west. Lilies are carved on the south and west sides of the bowl. The upper margin has the "indented" ornament. All the carving is in relief, which is less than one inch deep. The carved heads serve as capitals to the minor shafts. The two facing east are crowned, and appear to represent a king and a queen. The two towards the west have their hands clasped. It cannot be asserted that the carving is true to nature, nor was it intended to be so. It is nothing more than decorative masonry, full of simple and strong character, conceived

by craftsmen whose religion and art went together. The foot-ornaments to the bases are all different—twenty varieties in one font—and they are nearly all different from others I have seen in the county. This attention to small details is characteristic of the craftsmen of old. The bowl measures thirty-two and a quarter inches across the top, and it is twenty inches high. Inside it measures twenty-three inches in diameter, the depth being nine inches. The circular stem is twelve and a half inches high and ten inches thick. The bases are six inches high. The full height of the font is thirty-nine inches above the modern step.

Part of the Norman church is still *in situ* on the south side of the nave, where the wall is thirty-nine inches thick. The present windows are, of course, later insertions, and the upper part of the south doorway (Plate CXLIII) has evidently been rebuilt, for the impost-mouldings at the spring-level are upside down. The corners of the mouldings have been knocked off, and several of the nail-head ornaments have been removed. This ornament is also found in the label-moulding of the south doorway of Manaccan Church. The arch and jambs at St. Stephen's are simply chamfered, but the imposts have a hollow moulding.

At the beginning of the fifteenth century the north wall of the Norman nave was taken down for the new aisle of eight bays. It will be seen that the piers are unusually massive for such narrow arches.

The chapel on the south side is post-Reformation work—the windows have been re-used from the south wall of the nave.

The three gables at the east end are in a line, like the four gable-walls at St. Ives. The square-headed



PLATE CXLV^a.

St. Stephens-by-Launceston.



PLATE CXLV.

Carved Panels.



PLATE CXLVI. St. Stephens by Saltash. Font.

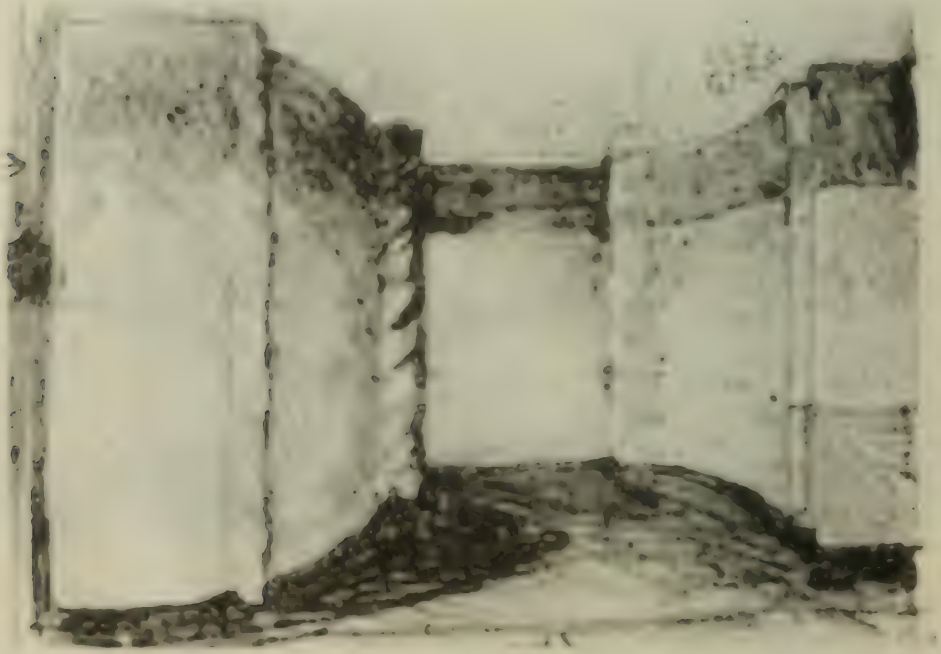


PLATE CXLVII. Stratton. Font.

windows are of late fifteenth and early sixteenth-century workmanship.

The western tower is the work of the builders who added the imposing north aisle. It has lofty pinnacles, and is a fine example of a buttressed tower. The doorway has had its label shaved off. The tower-arch is a telling piece of bold masonry, the inner order being set on corbels.

The piscina in the chancel is of late-fourteenth-century work, and that in the north aisle is coeval with the aisle.

The remains of the old woodwork may be seen in the roof of the north aisle, which has lost its lower range of panels.

The head of an old cross and the step of a fifteenth-century cross are preserved in the churchyard.

ST. STEPHEN'S-BY-LAUNCESTON CHURCH.

THIS church stands on high ground, about ten minutes' walk from the railway-station ; and the western tower, with its lofty pinnacles rising above the dark foliage of the venerable churchyard-trees, renders this ancient Christian site conspicuously attractive. As you approach it from the south, up the steep hill, the church appears to be of the ordinary Cornish type found in the eastern part of the county ; but when you enter the building through the boldly moulded archways of the south porch you at once find that it contains features of considerable and unusual interest.

The circular font (Plate CXLIV) * is one of the most valuable of our early Norman examples. The bowl is ornamented with three cable-mouldings at the top, the lower part having a band of "running ornament" in bold relief. There is another cable-moulding at the top of the circular stem. The diameter of the bowl is two feet nine inches, and it is one foot nine inches deep. The interior is hollowed out to the unusual depth of twelve and a half inches. The shaft is eighteen inches high and nearly twelve inches in diameter. The base is nine inches in height. It stands on a modern step in front of the tower. The bowl is lined with heavy lead.

It is at once evident that the remains of the Norman building are to be found on the north side of the structure. The lower portion of the north wall of the nave, about two feet nine inches thick, is part of the Norman church, and so are the north and south walls of the sanctuary. The inner arches of the original round-headed windows can be seen above the existing windows, which are, of course, insertions. From this it is clear that the width of the sanctuary remains as originally planned. A considerable portion of a semicircular arch may be traced on the right of the existing early fifteenth-century south arch of the chancel.

From careful examination of the fabric, the writer has come to the conclusion that the north and south walls of both transepts are part of the Norman church. The south wall is thicker by a few inches than that on the opposite side, which is about two feet nine inches thick. The other walls of the original Church are of about the same thickness.

* It is made out of Hardwick stone, which was used for the Abbey at Tavistock.

It appears that the twelfth-century church comprised a nave and chancel of the same width as at present, with north and south transepts. From the remains of the semicircular arch referred to above as existing in the south wall of the chancel, it is probable that there was a Norman chapel on that side. It is possible that the same builders constructed part of a south aisle to the nave, towards the end of the twelfth century. In support of this supposition it will be found that the section (or plan) of the Polyphant south aisle piers is of Norman contour; namely, a square core with four shafts, rather more than semi-cylindrical, on each face. The centre or core referred to is about thirteen inches square, with square edges, the shafts being eight inches in diameter, with a projection of four and three-quarter inches. The moulded capitals and bases and the arches are wrought in Polyphant stone. The arches are merely double-chamfered.

The arcade appears to have taken the place of the south wall of the Norman church during the latter half of the fourteenth century, when the south aisle was added.

From what has been previously said, it would seem that the fourteenth-century masons were influenced in fashioning their stonework by what they found in the Norman church, and that they followed the earlier section. Moreover, some of the Norman stones seem to have been actually re-used by the fourteenth-century builders.*

Soon after the addition of the aisle, a chapel was

* As the Norman proportions were larger and more massive than in subsequent mediæval times, any Norman constructional stonework would be somewhat diminished in size before re-using it.

added, east of the north transept, forming a north chancel aisle.

The tracery of the three-light window, now in the north wall of the older transept, is of considerable interest, being of early fourteenth-century character. It was removed from the east wall during the restoration of the church, about thirty years ago. The tracery of the other windows has mostly been renewed.

The fifteenth-century tower and south porch are fine examples of what the old granite masons of Cornwall could do.

The tower is of three stages, rising to a height of about eighty feet, with tall angle-pinnacles. The buttresses, rising nearly to the parapet, are weathered back in three stages, with pinnacles set on the weatherings as in the towers of Probus and Fowey.

The stonework at the base of the west tower-window (which is a modern copy of the original) is a feature seldom met with in the county. The width of the buttresses is equal to their projection; the distance from the buttresses to the corners of the tower being of the same measurement. This proportional treatment is found only in "late" towers. The label-terminations to the tower doorway are no less than fifteen inches square, with a ten-inch projection.

The late sixteenth-century memorial stone at the entrance to the chancel should be noticed.

There are no remains of the old carved benches; but a few fragments of the original late-fifteenth-century chancel-screen have been fixed against the west wall of the north transept.

The stone coffin near the font is of thirteenth-century date.

In Mr. O. B. Peter's little book on this church, he tells us that "a sacristy, where relics and church goods were once stored, and which projected eastward from the chancel, was taken down in 1883. This sacristy was in later days named the 'bone house.' It was entered from the chancel by two doorways, which are still to be traced, one on the north, and the other on the south side of the wall."

Above the heads of these doorways are two carved panels (Plates CXLV and CXLVA) of late Norman workmanship. That on the left was probably intended to represent Christ in His Humiliation. The Blessed Virgin is seated with the Holy Child on her lap, His right hand being raised in blessing. Above the Holy Child, on the right side, the hand of God the Father is indicated. This panel is more worn with age * than that on the right hand, which represents a seated figure of our Lord in Majesty. Both panels measure about thirty inches in height and twenty-two inches in width.

Attached to the outer face of the old south door is a "sanctuary" handle.

ST. STEPHEN'S-BY-SALTASH CHURCH.

THE two churches of St. Nicholas and St. Stephen's are only about a mile apart. As you approach the latter from the north or west, it is apparent, from its fine proportions, that this is one of the best of Cornwall's architectural works.

* If a piece of thin slate could be inserted above the panels, to act as a drip-stone, further progress of decay might be arrested.

Notice the stately tower with its octagonal turret placed nearly in the centre of the north side, rising almost without break from the ground to several feet above the battlements. From the iron receptacle at the top it is evident that it was made use of for a beacon-light, which, from its elevated position, must have been of great service in the neighbourhood.

The fine fourteenth-century archway of the south porch must have been re-used from the earlier church, for it is built against the fifteenth-century south aisle. It is impossible to determine the original form of the Norman building, for nothing but the lower stage of the tower and the font remain (Plate CXLVI).

It will be observed that the tower occupies a most unusual place in the plan of a Cornish church, namely, at the western end of the north aisle. There are three windows on the west face of the tower.

The north and south arcades are made of granite, by mid-fifteenth-century builders. When we contemplate the remarkable activity in church-building about this time, we may pause to consider the cause. It must be remarked that the bitterness caused by the Wars of the Roses did not affect the western peninsula; indeed, it may be taken for granted that the unrest in the north and centre of England gave an impetus to trade in the west, and consequently provided additional means for church-building.

Nearly all the fifteenth-century windows are *in situ*; and, with the exception of the chancel-roof, the fifteenth-century cradle-roofs are intact. Some of the carved angels which originally ornamented the foot of each principal rib are preserved in the chancel.

The aperture in the north respond, between the nave

and chancel arcades, was made by a former vicar to allow a view of the preacher.

In the parish of St. Stephen's-by-Saltash is the Manor of Shillingham, about a mile from Trematon Castle, on a southern slope of the banks of the river Lynher. It is about two miles from Saltash station.

There is still in existence at Shillingham, on the right front, the remains of the old chapel; the walls, east and side windows (tracery gone), altar-stoups, and recesses of granite being almost intact—although there is no roof, the whole has a picturesque appearance. It is of late-fourteenth-century date. A burying-ground was attached to the chapel.

The present house appears to have been remodelled about two hundred years ago. There are only two mullioned windows left, and one carved mantelpiece (about 1680). The southern wing exhibits several marks of antiquity; in the side wall is an old arched doorway, now built up, and some old mullions are built in the wall. There is also a small circular granite-framed window, and a pair of narrow lancet granite-fixed windows. In the small dining-room at Shillingham the Buller arms are still over the wooden mantelpiece. There is a large, old, low kitchen. On the left front, close to the eastern angle to the stables, is the opening of a subterranean passage, which appears to lead across Deer Park to Antony Ferry. It is close to the surface, and is cut in the form of a triangle, the pathway being the base, but there is scarcely room to walk upright. It was, in all probability, used in later years by smugglers.

There is a handsome old arched granite gateway entering the old walled gardens, having the initials

"A. B." and "F. B." cut in the granite pillars, right and left, and a shield over the centre with the Buller arms. At Antony mills, on the outskirts of Shillingham, there is a granite door-lintel, on which are carved the initials "A. B.," "F. B.," "R. B.," and the date 1613.

Ince or Innes Castle is very difficult of access, on account of its isolated position. It stands on a peninsula. The building is oblong in shape, with large square towers at the corners; the parapet which surmounts the four walls of the oblong is castellated, but the towers have short slate-covered spires. A flight of thirteen wide granite steps leads up to the doorway. On either side of the door are two lancet-windows. The west front is covered with ivy. Ince Castle was erected in 1540 by a Courtenay. It is built of brick.

The ball-room of Wearde House is forty feet long. It was built about 1740 by Mr. John Harrison. The bas-relief upon ceilings still existing, represents the four seasons by fruit, flowers, cupids, etc., and above the window is Neptune driving over the sea in his chariot.

Burell House was built in 1641, and is a fair sample of an old manor-house; high rooms, with fine cornices, a wide staircase, large low kitchen with old wide doorway, and high walls. At Winstone, on this estate, the highest point in the parish, is an interesting relic of olden times, the foundation for the beacon-fire. It is about five feet high, brought out in a semicircle from the old boundary bank, and is about twenty-five feet across.

Stoketon House was built in about the year 1770.

STRATTON CHURCH.

THIS church lies in the midst of a group of churches situated in the north-eastern extremity of the county, which are all the more interesting because they have fared more fortunately during their restoration than the majority of our Cornish churches. It stands on a commanding site on the eastern side of the small ancient town. By the carved cradle-roofs and the thirty-three old seat-ends that the building still happily possesses, we may picture to ourselves what a rich store-house of art the church was in pre-puritan times.

The walls are built of a good local stone of a warm grey tint, varied with rich brown; and this gives a fine tone to the west tower, which, including the lofty pinnacles, rises to a height of some ninety feet. The buttresses, which extend to almost the entire height, are not of the ordinary character, but are shaped like the plan of the shaft of a pinnacle turned cornerwise, coming to a point in the centre, which gives a strong and graceful aspect to the structure. Including the tower, the church measures one hundred and ten feet in length; the width being about forty-eight feet, outside-measurement. The plan consists of nave and chancel separated from the north aisle by six arches of Polyphant stone, of which the three to the west belong to the fourteenth century, the others being modern imitations of the work of that period. These last take the place of a more lofty granite arch, erected during the making of the rood-screen, with the object of giving greater headway for the loft which passed under it. This

alteration was made at the restoration of the church in 1887.

The south aisle is separated from the nave and chancel by six granite arches, erected at the close of the fifteenth century. During the work in 1887, the foundations of a supposed Norman chancel* and south transept were found; also, indications of the south wall of the nave. All these walls were evidently about three feet thick. The width of the present north aisle is too great for a Norman aisle, but the masonry of the very interesting north arcade has the look of having been re-used from an earlier arcade, which may have occupied this site in the twelfth century. In the west wall of the same aisle are the external jambs of a thirteenth-century doorway; the old arch is gone, but a segmental arch of small stones has taken its place. One of the inner stones of this arch bears the date 1160 in Roman figures. In my judgment this is a record of the Norman church; but it bears no relation to the present arch, which, as can be easily seen, is not original. The Norman aisle, if it ever existed, would have been on a higher level than the nave, as was the case at St. Germans, where the level of the ground is higher on one side of the building than on the other. The mediæval architects did not worry much about having the whole area of their churches on one level; it was made to suit the fall or rise of the country.

The existing work of the Norman builders consists of the bowl of the font (Plate CXLVII), which is fairly intact. The shaft and the base are old, but have suffered considerably from re-tooling, with the result

* Within the foundations of the earlier chancel referred to the footings of a small apse of even earlier date were traceable.

that the Norman character has gone.* The date is circa 1100.

A few of the stones in the fourteenth-century north arcade belong to the same period; but of course, as I have hinted above, they were re-worked for their present purpose.

The upper portion of a stoup in the present south porch appears to be of twelfth-century workmanship. It resembles that in the porch at St. Constantine, near Falmouth.

The rest of the building, except part of the north arcade, with the external jambs of the now blocked west doorway of the north aisle, was built in the fifteenth and sixteenth centuries; viz. the south aisle, the porch, and the striking west tower, the staircase to which is entered from the west wall of the nave.

The only Easter sepulchre that, to my knowledge, exists in the county is situated in the north wall of the chancel, here. It is a large recess, arched by a three-centred simple granite moulding. Hangings for the sepulchre are mentioned in the churchwardens' accounts. Its date is circa 1540, at which time the chancel was built.

The tomb in the south chancel-aisle was erected in memory of Sir John Arundel, of Trerice, in 1671. The large Purbeck slab measures seven feet by three feet three inches. The brasses representing himself and his two wives, with their coats of arms, and the inscription that encloses the whole are of much interest.

* It will be seen in the drawing of the font (Plate CXLVII), that a cable moulding existed at the top of the base, of which traces may still be seen.

There were five altars in the church, viz. two in the rood-loft, and three against the east walls of the chancel, viz. the high altar, and those of the chancel-aisles. The piscinas in the aisles remain; but that in the chancel has had a piece of window-tracery inserted in the head.

The mutilated figure of a Crusader, now resting on a window-sill in the north aisle was originally, as tradition says, in the old south transept, and represents a member of the Blanchminster family. Fragments are left of an angel that supported the head.

The pulpit is Jacobean, and is of some interest.

There are no remains whatever of the splendid old screens.

The following notes may be of interest to the reader:—

“The Churchwardens’ accounts, which are wonderfully complete and include a record of the erection of the great Rood Screen, were kindly lent to me by the Rev. L. W. Bevan, the Vicar. It will be seen by the item concerning the vestments, that they were in use here in Queen Elizabeth’s time.

“Indenture of Agreement for the Making of a Roodloft in Stratton Church, 29 May, 1531.

“Also . . . that the sayd John Daw & John Pares schall make or cawse to be made ij Awturs of tymber, one bothe endde of the sayd Rodlofte, that is to weytt on by the sowther wall and another by ye northe wall of the said church, with ij Images & tabernacles for them, and the same Imagys and other worke ther to be orbett and wroft after the patron [*i.e.* pattern] and workemanshepp as ys at Seynt Kew aforsayd, the on Image to be of Seyntt Armell, the other to be of the Visitacon off our blessyd lady.

“Also . . . that the sayd John Daw & John Pares schall make or cawse to be made ij Interclosys of timber fro pyler

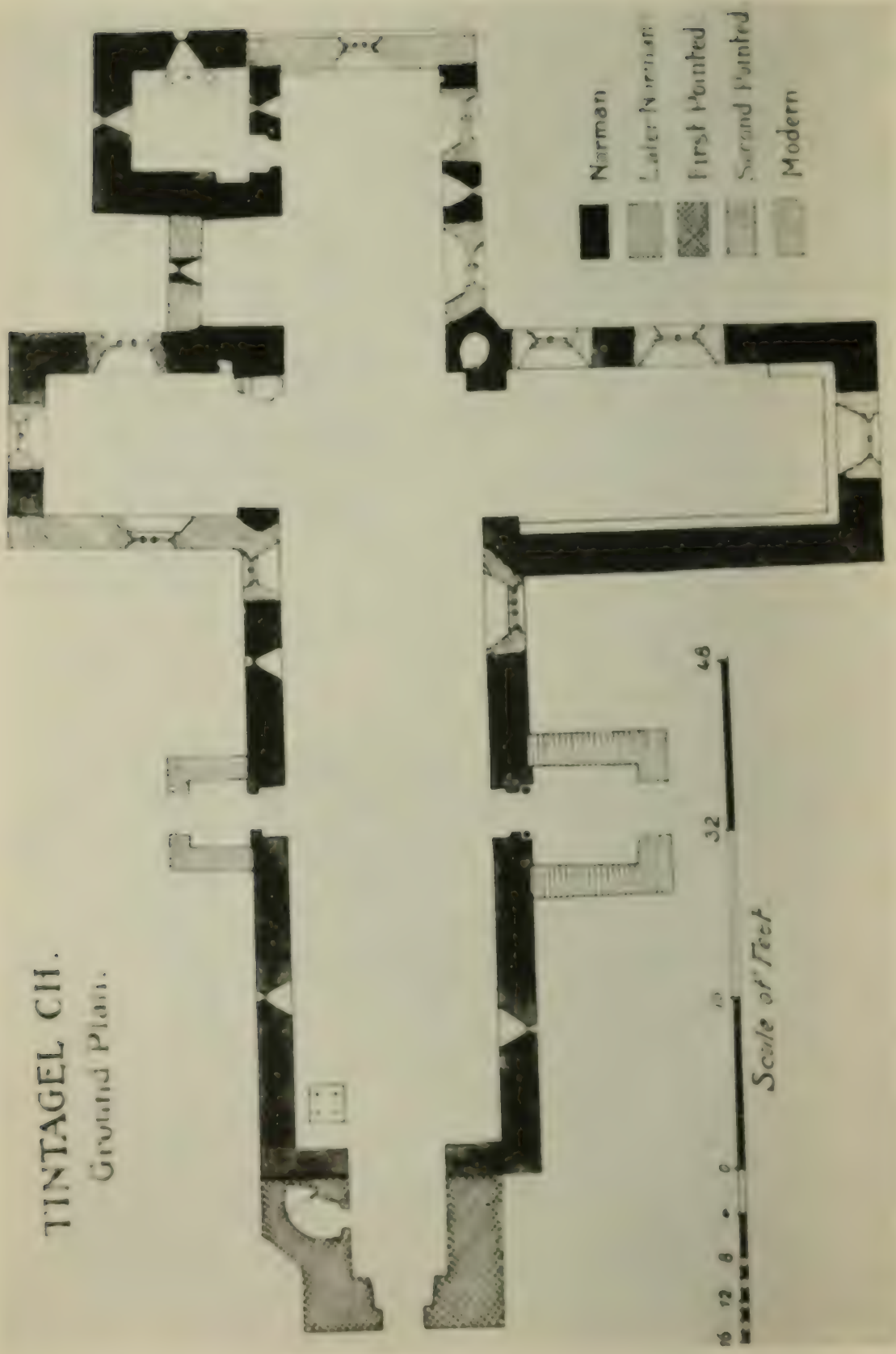


PLATE CXLVIII. St. Teath. Capital.

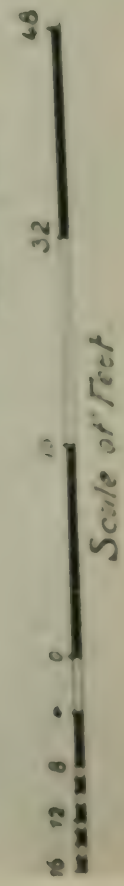


PLATE CXLIX. St. Teath. Capital.

TINTAGEL CH.
Ground Plan.



- Norman
- Later Norman
- First Pointed
- Second Pointed
- Modern



to pyler, the on betwene the sowth Amletory and the quere of the sayd church, and the other betwene ye northe Amletory and the said quere of the said church, euery of them fro the sayd Rodloft vpward vnto the pylers nex[t] the hye Awter, and hit to be made with the hy³th of the vawte of the sayd Rodloft after the patron & facyon as the Interclose betwene the Amletores yn the parrysh church of Syn colombe the over (major).

“In 1568 Paid for menden off the vestementes ijd.

“1573 Paid for iiij yerdes of howeland for the comunyon tabell att xxd. the yerd, vjs. viijd.”

NOTE.—Stratton (Taxacion of Pope Nicholas IV, Inquisicio nonarum of 1340; Sancti Andree de Stratton), 1229. Mon. Dioc. Exon., p. 24.

ST. TEATH CHURCH.

THIS is a church of much interest. It may be easily reached from Port Isaac Road Station, the distance being two miles. It is a delightful Cornish sanctuary, consisting of nave and chancel, north and south aisles, a south porch, and a low western tower. St. Etha was a Welsh saint, and her sisters, St. Clether and Menefreda, both founded churches in the north-east district of the county.

It is one of the few churches that still retain portions of the carved cradle-roofs and benches, which bear witness to the affection of the old craftsmen for their churches. Besides the work of the fifteenth and sixteenth centuries, there are some good bits of post-Reformation work.

At the western end of the north arcade may be seen

traces of a late Norman respond, now built up in the fifteenth-century walling between the respond of the arcade and the tower. The ground-stage of the tower may be included as belonging to this period, for it is within an inch of six feet in thickness, and the masonry has the look of late twelfth-century workmanship; externally it has been refaced.

The staircase-turret is very bold in outline, and in plan takes the form of three unequal sides of an octagon. The two upper stages are not so massively built, the walls being a little less than half the thickness of those of the ground-stage. The west doorway was inserted in 1630.

In the vestry, which is at the east end of the north aisle, are parts of two Norman capitals from which the drawings are taken (Plates CXLVIII and CXLIX). They appear to have been cut out of a local stone (not slate), and there are two other portions of capitals of the same design and size; one in the old church-school adjoining the churchyard, and another nearly buried in a wall by a neighbouring village-well. The two capitals stand on two courses of ancient masonry and now do duty as supports for the vestry-table. Plate CXLVIII represents a simpler design; it is rather less than a quarter of a full capital. There is a larger part of a capital like this built into the wall of the national school; and it may be taken for granted that a good deal more masonry belonging to the Norman church could be found hidden away in a more or less mutilated condition in the small houses near by. I saw half a Norman capital, resting on a garden-wall, which was being utilized as a flower-pot. The stone used is of a local description and of excellent quality; the edges being still quite sharp. These scanty

remains show sufficient artistic power to indicate what must have been the grandeur of this once prebendal church.

The north aisle was added in the first half of the fifteenth century, but the south aisle was erected at least thirty years later. The arcades are of granite and similar in character. The original cradle-roofs, now ceiled, remain intact from end to end, and were not interfered with at the time of the restoration which took place about twenty-five years ago; but the nave and chancel roofs are modern. The porch-roof was probably made up from the best of the timbers from these roofs, and notice should be taken of the carved wall-plates, which are of unusually delicate design. During the interval between the years 1838 and 1877 many of the old carved bench-ends were manufactured into carriage-breaks, but there are excellent examples still *in situ*. There are no remains whatever of the ancient screens, although the rood-stairway, with its two doors, on the north side of the church, is in good preservation. In the north wall of the sanctuary is a rectangular opening two feet four and a half inches wide and sixteen inches high, the depth being fifteen inches. It has the appearance of an Easter-sepulchre. As it is now too near the floor for convenient use, it is evident that the present levels of the chancel are not original. On the opposite side is a doorway, now blocked up; it is, however, of post-Reformation date. It may be that this doorway took the place of a window in earlier times, and that the stonework from the earlier opening was utilized for the later doorway, which is out of proportion to the size of the sanctuary.

There are excellent examples of both early and late window-tracery in the north and south aisles; and notice

must be especially directed to the fine example at the east end of the south aisle.

The recumbent figure in the south aisle is of fourteenth-century workmanship. It was found buried in a wall, and it now rests on the window-sill. In spite of the mutilation from which it has suffered, there is enough to show that it was one of the best examples of the period. We may judge from the cross that hangs round the neck of the figure and from the treatment of the hair that it represents one who was associated with this prebendal church.

The present south doorway was probably placed there when the seventeenth-century builders restored the tower. The stoup has lost its bowl, but the two stones that form the arch are of thirteenth-century character. The font was executed in the fourteenth century and now stands in front of the tower. No doubt there were altars at the east end of both aisles as well as the high altar. In the case of the north chancel-aisle, the window-jambs are taken down to the floor-level, and they are carried up square to the height of six feet, indicating that they supported a horizontal beam which may have been used for candles. In addition to this there was probably an altar in each of the two easternmost windows of this aisle, judging from the niches in the eastern jamb of both windows.

The old Cornish inscription on the pulpit is "Cala rag whetlow" (straw for a tell-tale).

NOTE.—Thetha (Taxacion of Pope Nicholas IV). Sancte Tette (Inquisicio nonarum of 1340). Tethe, also Sancte Thetthe (Episcopal Registers of Exeter, thirteenth century).

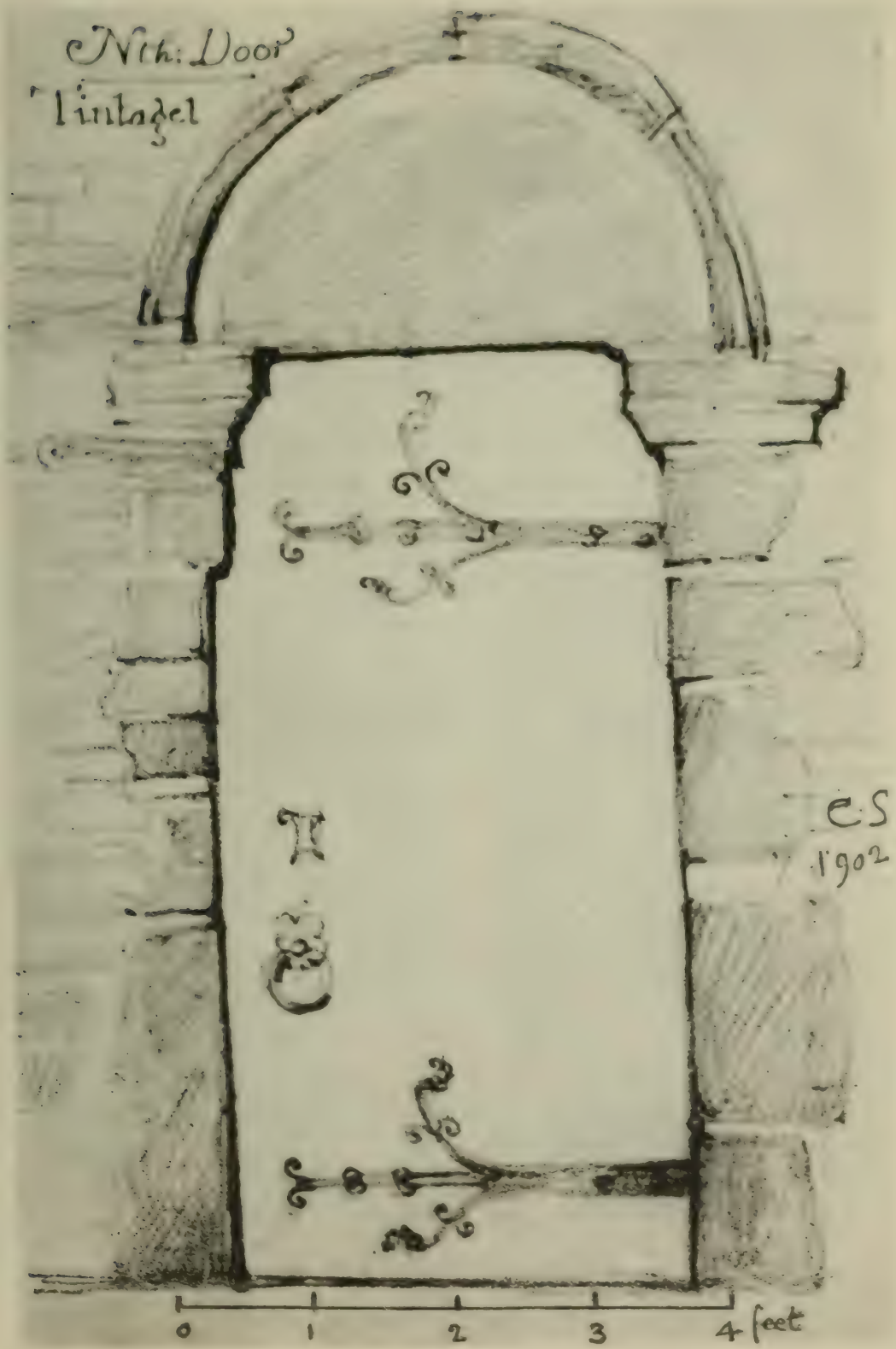


PLATE CLI.

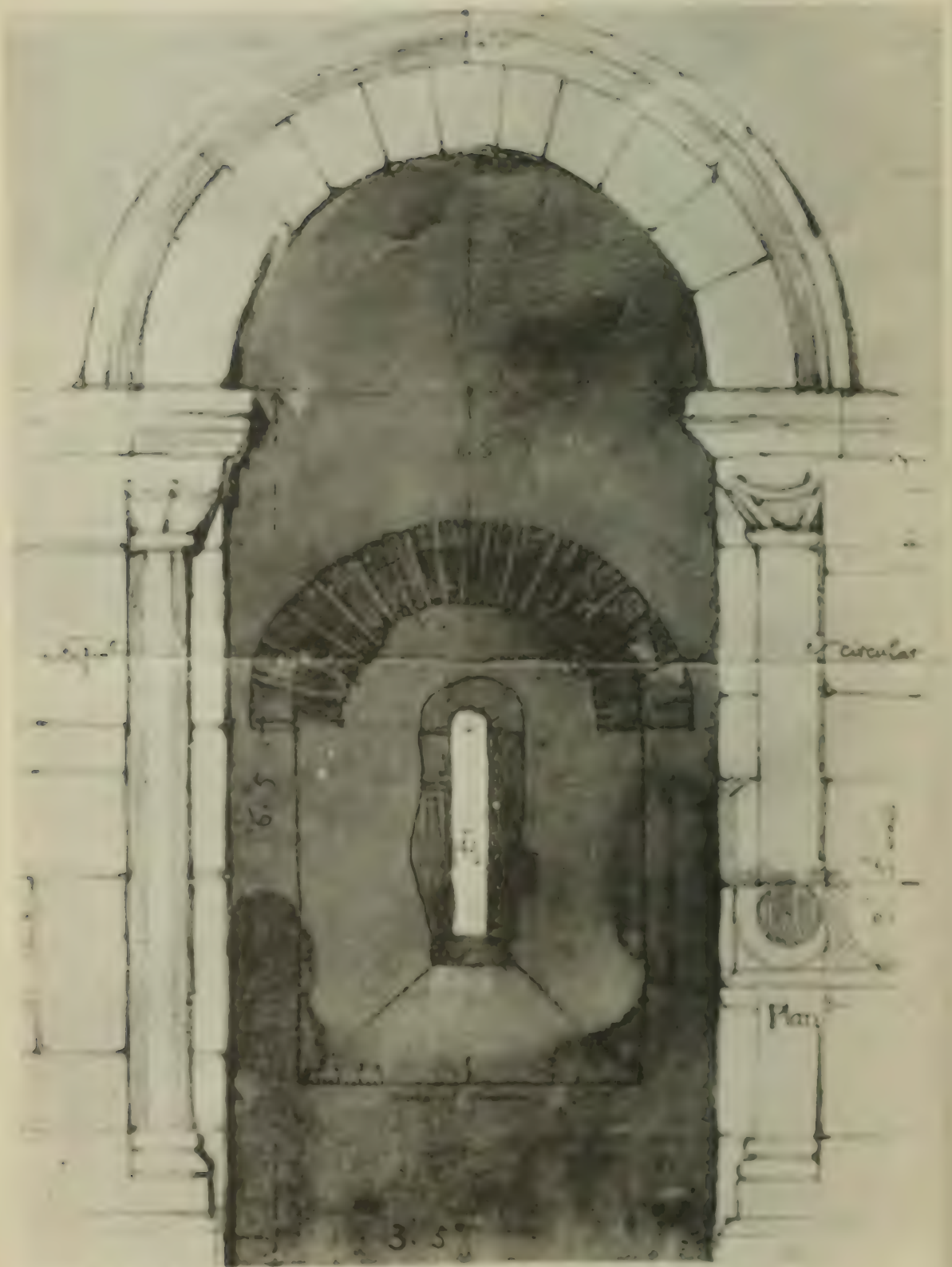


PLATE CLII Tintagel. South Doorway.

TEMPLE CHURCH.

SIX miles from Bodmin,* across high moorland country, over seven hundred feet above the sea-level, is the romantic little spot which takes its name from the Knights Templars. The tiny church stands amid fields recovered from the rough moor-country. It was almost completely rebuilt in 1883, after having been a ruin for about one hundred and fifty years. An old inhabitant informed me that an ash-tree of considerable size was growing in the middle of the nave before the rebuilding began.

The church, consisting of nave, chancel, north transept, west tower of two stages, and south porch, is on a diminutive scale. The walls were rebuilt six inches thinner above the foundations. The tower, which has no west doorway, was rebuilt above the plinth.

The circular bowl of the font is of early Norman workmanship, reminding one of the Boyton font. It is of a kind of greenstone, and measures twenty-six inches across the top and twenty inches high. Inside, it is eighteen inches across and eight inches deep. The rest is modern. It is a pity to find the original Norman base now fixed above the porch-doorway.

There are several pieces of old crosses in the hedge opposite the entrance.

Nothing is left of the old woodwork.

NOTE.—The little parish has never been of any greater extent than it is now. That the village takes its name from, and that the

* It can be reached *viâ* "Four Winds" from St. Mabyn.

church and other buildings were founded by, the Knights Templars, is beyond a doubt. Hals, speaking of it, says, "Its name is derived from the Latin *Templum*," and "This church or chapel was a cell or temple pertaining to the great Master of the Knights Templar of Jerusalem, under its Superior in the Middle Temple of London, now the Lawyers' Inn, where was their chief manor, or commandery." Tonkin says, "It is so called because it belonged formerly to the Knights Templar."

When the Order was dissolved, the whole of their lands was given to the Hospitallers; and at their dissolution the Manor of Temple fell to the Crown. It is to be regretted that the House, which was built where "The Abbey Farm" now stands, has left no remains. The little church, as an extra-parochial donative not under diocesan supervision, seems to have become of bad repute. Tonkin says, "Lying in a wild wastrell, exempted from the Bishop's jurisdiction, many a bad marriage bargain is there yearly slubbered up."

An anecdote is told of the degradation to which the people of Temple fell, by the fact that the whole of the male inhabitants were once hung for sheep-stealing! But when we find that "the whole of the male inhabitants" were only two in number, we can take the anecdote as illustrating the extreme smallness of the population rather than the special prevalence of vice.

WARLEGGAN CHURCH.

IT is far better to walk the two miles from Temple, across the rough moorland track, than to risk the springs of a carriage.

This church, dedicated to St. Bartholomew, has suffered severely from restoration. As I saw it in 1908, the roof of nave, chancel, and south aisle were tunnelled in shiny pitch-pine, the whole of the fittings being of the same yellow hue. Possibly a good deal of the original oak roof exists under the present pine-boarding. Externally, the walls retain the charming appearance of age. The continuous north wall of nave and chancel, and the east wall of the latter, are part of the original thirteenth-century building. Only one of the original cusped lancets remains, the others being later insertions. The south wall of the thirteenth-century nave was taken down early in the fifteenth century, when they built a south aisle of five bays, but, I think, at two distinct periods, for two kinds of stone are used in the construction of the bays, which was an unusual custom with mediæval builders, especially at a time when granite was almost universally used. Here we find both granite and softer stone mixed, indicating a re-construction.

The low, massive west tower was erected at the end of the fourteenth century. It had a spire, which was removed after having been struck by lightning early in the last century. The south-west corner of the church was damaged by the falling masonry, including the head of the entrance to the fifteenth-century south porch. The earlier doorway on the north side is now completely blocked up.

The windows of the south aisle are original.

There are only two memorial slabs of interest: one is dated 1618; the other has been robbed of its brass.

The churchyard cross on the south side is one of the earliest of its kind.

The Reverend Carlton Olive (rector) assured me that ill-wishing still survives here.*

Treveddoe, now a farmhouse, was built in about 1629, probably in the form of the letter **E**. The left wing has gone, but the porch and the right wing remain. Two six-light windows, both partly blocked, remain in the right wing, together with the old gable. In an upper room is a good granite fireplace and some ornamental plasterwork. The main walls are three feet thick.

Trengoffe, now a farmhouse, was formerly a manor-house of importance. A large courtyard, now grass-grown, is entirely paved with stone. There are three old granite archways; and a well-moulded one (circa 1620) leads into the garden. The form of the house has been much altered. An old oak staircase remains, and there are two panelled rooms, the doors of which have brass escutcheons and handles.

The kitchen fireplace (now curtailed) was thirteen feet wide. The oak lintel still remains, and the oak beams supporting the rooms above.

There are several narrow granite one-light windows in the stable-walls.

TINTAGEL CHURCH.

GENERALLY speaking, the churches in north and east Cornwall have suffered less at the hands of the restorer than those in other parts of the county. When the restoration-wave of the sixties was in full vigour there was no railway in touch with these localities, which may

* John Wherry (now churchwarden) claims to have performed several authenticated cures by charming.

partly account for such work being delayed, as communication was exceedingly difficult. There are, alas, however, some sorry exceptions amongst these churches. Tintagel has lost its old roofs and carved pews; but, happily, the walls have escaped. It is in the front rank of the more interesting churches of the county, retaining, as it does, its original cruciform plan, some of its old windows, the greater part of the screen, and other objects of interest, which in so many churches have disappeared altogether. Tintagel lies some five miles north-west of the famous Delabole slate-quarries, where there is a railway-station on the London and South-Western line. The road is hilly and exposed, but the varied scenery on every side more than compensates for the cold blasts that sweep across the Atlantic, and if you are driving it is well to avail yourself of the opportunity of walking up the hills.

The church does not show itself so prominently as St. Brevard or St. Eval; but the strong and sturdy tower, which stands close to the cliffs, is a landmark of great value to the sea-tossed mariner, and seems to spread itself out as a shield between the church and the tempests. The wind pressure is at times so great that the very gravestones have to be buttressed against it to keep them in position. The ground-plan of the existing church (Plate CL) is much the same as the Norman builders left it, both the north and south doorways being of their workmanship.

But it must be noted that the work on the north side is (by quite half a century) earlier than that on the south, the character of the stonework in the jambs of the doorway (Plate CLI) suggesting the survival of Saxon influence; but the label and impost-mouldings are,

undoubtedly, of Norman date, and must be held to decide the time of its erection.

The jambs slope inwards two and a half inches towards the top, and are square. The tympanum is plain and bears no sign of having ever been sculptured. The wall is three feet two inches thick. The inside jambs are built at right angles to the wall, and are not splayed as in later work. The inner arch is segmental. The original hinges, which are of the same period, have been carefully preserved, and are now fixed to a modern door. This is the only example of Norman ironwork, as far as I am aware, remaining in the county; it is, therefore, of very great interest and value. The date of the doorway is circa 1080.

The stonework is much decayed by age and constant damp. The south doorway (Plate CLII) is a good specimen of Norman masonry, the time of its erection being about 1130. One of the shafts is circular, the other octagonal, and the capitals are different, a feature usually observable in old work. The wall is here three feet five inches in thickness, the inner jambs and arch being similar to those of the north door. The stone used by the Norman craftsman is somewhat like Ventergan stone, which the same masons used at North Petherwyn. The humid atmosphere has caused a dark green vegetable growth to adhere to much of the external stonework. The north walls contain two windows of this early period in the nave, and one in the chancel. They are slightly chamfered on the outside, the jambs and arches being of Catacleuse stone. The two nave-windows are less than five inches wide, and have deeply splayed inner jambs with round-headed arches. That in the chancel was evidently walled up when the north



PLATE CLIII. Tintagel, Font.

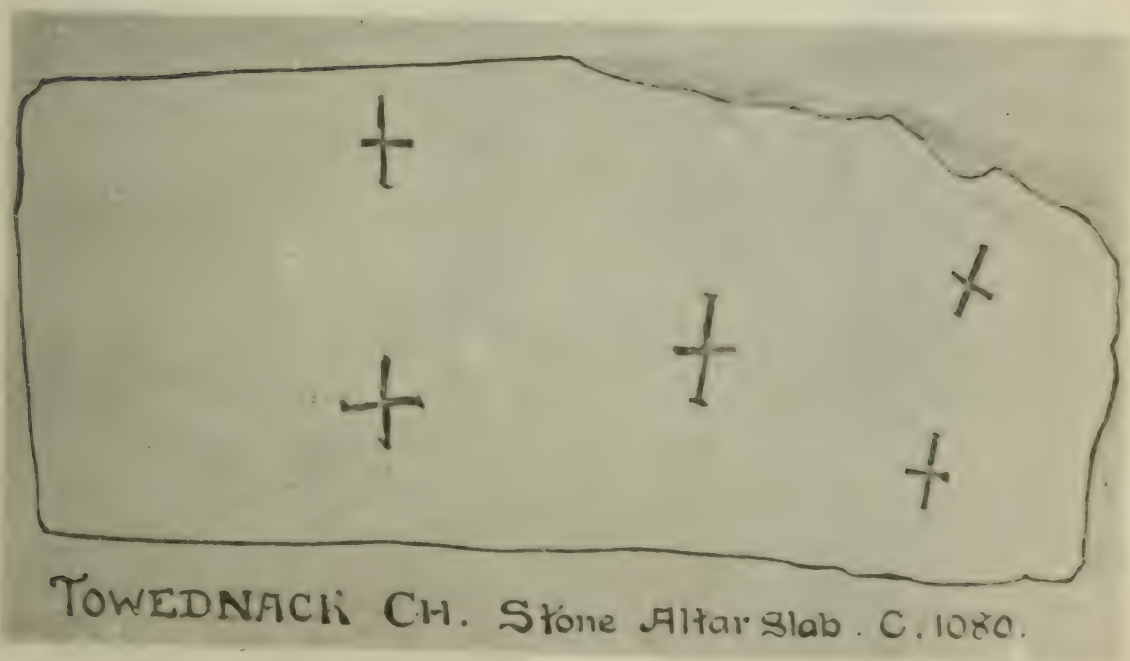
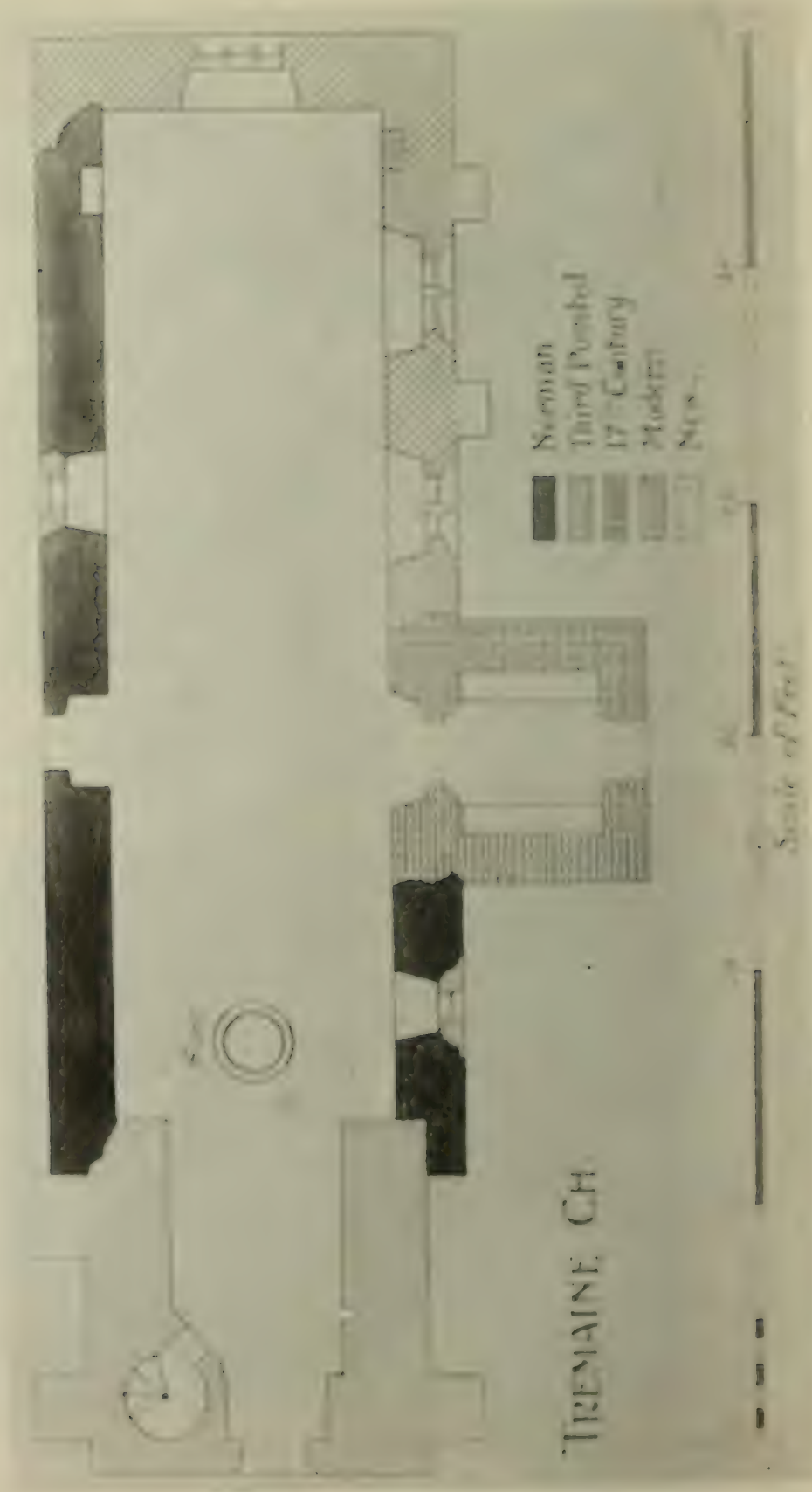


PLATE CLIV



TRENMAINE CH.

- Norman
- Third Period
- 17th Century
- Modern
- New

Scale of Feet

chapel was built, but has since been opened out. The south nave-wall contains one similar window, but a little wider and longer than those on the opposite side, which have to bear the full force of the Atlantic gales. The two other windows are modern. The upper portion of a window, built by the same masons, remains in the south wall of the chancel, but it has been nearly eclipsed by the insertion of an early eighteenth-century tomb under it. This recess has been termed by some an Easter-sepulchre, to which, however, it bears no resemblance; and, besides, it is too low down, and I have never seen or heard of an Easter-sepulchre being found on the south side of the chancel. The other windows, three in number, are modern, but some of the old stones have been re-used in the two on the south side.

The font (Plate CLIII) also belongs to the Norman period. It has a square bowl with heads at the corners. These heads are connected by rudely cut serpents, their heads and tails curving upwards. The bowl is supported by four octagonal shafts, strangely set in straddling fashion, after the manner of a milking-stool. There is a stouter shaft, circular in section, that supports the centre of the bowl. The date is circa 1130-1150.

The north and south transepts were probably of the same dimensions originally, but the latter was lengthened, apparently, late in the Norman period.* It will be seen,

* A curious stone bench extends along the west and south, and part of the east sides. It is remarkable as an illustration of the accommodation afforded for worshippers in the early ages of the Church previous to the introduction of open benches.† Mr. Charles

† The areas of our churches were not filled with pews then; there were probably a few rough and moveable benches; and stone seats for occasional resting-places were often constructed along the side walls.

in the ground plan (Plate CL), that the stone seat is continued along the entire length of the west and south walls internally, but continues only for a short distance along the east wall. The termination of this seat indicates the line of extension towards the south. There were, doubtless, two chapels here, with their altars under the eastern windows. The chapels were separated by screens. There are indications that the staircase to the rood-loft was in the angle between the east wall of the transept and the wall of the chancel.

The three Norman arches which once opened into the chancel and transepts are gone, but the responds, with the impost-mouldings, still remain in the south transept. There are indications that there was once a central tower here.

The present chancel-arch is modern.

The windows of the north transept are of early thirteenth-century character, but that in the west wall has lost its old tracery. The two east windows of the south transept were erected at the same period, but the south window is modern. These three windows have lost much of their interest, owing to bad masons' work in recent times. The length of the chancel is twenty-seven feet, the width being fourteen feet. The nave measures seventy-one feet long, with a varying width of eighteen and a half to twenty feet. The width across the transepts is unusually great for a small church, being no less than seventy-five feet.

The north transept is fourteen feet wide, while the

Spence, in a paper read at a meeting of the Exeter Diocesan Architectural Society, held on the 21st of May, 1852, mentions the existence of a piscina and the remains of an altar in each of the transepts, but no trace of either now remains.

south transept measures nearly sixteen feet in width. Many of the Cornish churches had small chapels either on the north or south side of the chancel; in most cases they have been absorbed by larger additions, and where they still remain, their interest has been destroyed by unwise treatment. The north chapel at Tintagel, however, which was, of course, the Lady-chapel originally, was added at the end of the twelfth century. The little stone altar, with the crosses still remaining on the slab, is in its ancient position. The floor is about twelve inches below that of the chancel. This chapel measures eleven feet nine inches from north to south, and ten feet two inches from east to west. An organ-chamber has been added to the church by connecting the north transept with this chapel by a wall. The part of the chancel-wall between the chapel and the transept was taken down, and an arch was formed to carry the chancel-roof. The Norman window, which was removed with the wall, was re-fixed in the new wall outside, which shows that some reverence for ancient work inspired the modern builders.

The tower must be included amongst the early thirteenth-century work of the church.

It is a very massive structure, with thick walls, battering inwards; if you wish to build a strong tower, this is the way to do it. No buttresses were wanted, nor were they employed throughout the building. The parapet is the work of a century later. The north porch, though rather small, has afforded valuable shelter against the wind and driving rain since the beginning of the fourteenth century, when it was erected. The porch on the other side is a late rebuilding of an early thirteenth-century porch. Visitors to this charming old church should

carefully examine the valuable fifteenth-century screen, the cove of which has gone ; and behind the hangings, against the east wall, they will see parts of fourteen old carved bench-ends, which have been very brightly coloured in recent times. The tomb on the north side of the nave has a beautifully executed cross on it.

There is a good three-quarter figure, with inscription under, well executed in brass, and dated 1430, in the south transept.*

Parts of Norman windows were found at the restoration in 1871 in the south wall of the nave, and in the upper portion of the north wall of the north transept.

The church is dedicated to Materiana or Madryn, a Welsh lady, to whom the church at Minster is also dedicated, and whose feast-day is April the 9th.

The Roman incised stone, the property of the church, was discovered by the Rev. W. Iago. Inscriptions on memorial slabs were first written in (1) Roman ; (2) Late Roman and Ogham ; † (3) Saxon ; (4) Norman-French.

NOTE.—Tintagel: de Boscini, Taxacion of Pope Nicholas IV, Inquisicio nonarum of 1340, and Episcopal Registers of Exeter, 1321 ; Boscyni juxta Tyntagel (Episcopal Registers of Exeter, 1320).

TOWEDNACK CHURCH.

ABOUT three miles south of St. Ives lies this little village with its parish-church, which was, until two years ago, dependent on the mother-church of Lelant. It is surrounded

* To Ja. Kelly, mother of the dean of St. Crantock.

† The Ogham alphabet consisted of dots and strokes. Ogham stones are most numerous in Ireland ; then in Devon, then in Cornwall.

by open and wild-looking country, clothed here and there with heather and patches of gorse. The diminutive building gains in dignity by the large blocks of granite of which the walls are composed. The tower is of two stages only, and appears to be less than thirty feet high ; but some of the granite courses are no less than two feet in height. Like most fourteenth-century Cornish towers, it has no buttresses, nor indeed are any needed here. The west window is an eighteenth-century insertion, and the battlements were, no doubt, added by the masons who built the south aisle in the fifteenth century. Previous to that time the church consisted of nave and chancel, the latter being separated from the former by an early fourteenth-century arch which is one of the chief features of the church. The chancel was, probably, re-modelled at this period, but the Norman nave existed, and its north wall still remains, being fully three feet thick. The north doorway was, apparently, blocked up in recent years, when the builders erected a segmental-headed lintel, instead of the earlier arch. There are, however, no Norman windows in the church. The stem and base of the font belong to the Norman building ; but the octagonal granite bowl supplanted the original bowl early in the eighteenth century. It is curious to find that the letters I.R. should have been fashioned in one of the panels at this period, and, moreover, that a *fleur-de-lis* should be carved in relief on another side.

The five granite arches dividing the nave from the south aisle are simply moulded, and rest on octagonal piers. The chancel-arch is of two orders, the inner order being supported by stout corbels. The spring of the arch is only five feet nine inches above the floor-level.

The entrance to the upper part of the tower is from

the inside of the church. There are five steps, each eleven inches high, leading up to the door of the turret, which is situated in the north-west corner of the nave.

The tracery of the windows is nearly all new, as most of the original tracery had been destroyed previous to the restoration of 1870, under Mr. J. D. Sedding.

There are but scanty remains of old woodwork, and these are to be found in the nave-roof. All traces of the old screens and roofs have long since disappeared. There are, however, two old carved bench-ends, dated 1633, still existing, the panels of which contain medallions, one representing John Trenwith, the other being probably his brother Matthew.

A very interesting discovery of an ancient altar-slab (Plate CLIV), hewn out of moor-granite, was made two years ago. After long ill-usage outside the church it was rescued by a clergyman, who had it placed within the church. Apparently it is of early eleventh-century date; it measures six feet long and two feet wide, and it is six and a half inches thick. The back part seems to have been let into the wall. There are five incised crosses in the *centre* of the slab, which must have been so arranged by the priest who marked with his finger, dipped in the holy oil, the position of each cross. It will be seen by the drawing that the vertical strokes of the left-hand crosses lean towards the right; the mason who cut them closely following the priest's finger-marks. The centre cross is six inches high, the others being two and a half inches less.

The small stream which partially encircles the south side of the churchyard may have been the ancient resort of early Christians who were baptized here, and so the sacred site has been perpetuated.

TREMAINE CHURCH.

TO one whose mind is still full of the memories of some great English Abbey or Cathedral this desolate little sanctuary would seem hardly worthy of notice ; and yet the same stages in art had to be reached before either the great pile of Winchester or our little Tremaine could be reared.

The era that produced Hugh of Lincoln, and the later period, when Wykeham of Winchester re-modelled his great cathedral, had to be passed through before the carved roof of the simple Tremaine could be carried out. England was in the perpetual spring of architectural life, so strong and vigorous that every successive growth and every successive development made its way even into the recesses of remote old Cornwall. This could only be possible when one religion prevailed.

As the phases of art passed along hand in hand with religion, the craftsmen of the past were innocent of invention, yet each generation recorded its loving tribute, and forged yet another link in the living chain of mediæval art.

All they have left to us is good, for they worked as children of Eden, and knew no art that was bad. This latter knowledge was given to the puritans, who coupled no art with religion, and their influence formed the cloud that divides us from the living art of the past.

To the few who love the work of the mediæval craftsmen, the works they have left us are beyond price. They are often, indeed, but the poor harassed spirits of the sanctuaries our churches once were ; but it is high time

that art should be again united to religion, and the signs are full of hope.

Storm and tempest have shattered many a noble garden, but the roots still remain.

Under the wintry reign of puritanism, art was hurled, as it were, into the region of perpetual snow, where no craftsmen could work.

It was then that our churches fell into ruins, one part of the fabric being taken down to repair another.

It was almost impossible to reduce Tremaine, however, for the nave is only twelve feet wide, and the total length of nave and chancel is but forty-four feet. The solid thirteenth-century walls, that rise only some six feet above the ground at the eastern end, have rendered the building less subject to the ravages of time than many a more imposing pile.

Little of the church is left (Plate CLV), as planned by the Normans; the remains consist of part of the north wall with the original doorway (Plate CLVI).

The doorway is rectangular, with a clear width of only eighteen inches, the head being semicircular. The tympanum was rudely carved, but it is difficult to trace anything of the subject, and the task has been rendered less easy because a six-inch hole has been pierced through it for the stove-pipe to pass through. The only window in the north wall appears to belong to the same period, but it has received even worse treatment than the doorway.

The tiny early Norman font, only thirty inches high, is of much interest. It is of a roughly cut elvan stone, circular in shape, but very irregular. The diameter is only two feet. The base has the quaint cushion-look about it, as if four circular cushions had been placed one

over the other, the largest resting on the floor. The bowl is encircled by a rude cable-moulding.

We found that the bowl of the font was not set or fixed on its base in the ordinary manner ; it is provided with a substantial socket, which projects some four inches, and this socket fits into a circular mortise cut in the top of the base. The date is circa 1080-1100.

The church probably extended a few feet further east than it does at the present time. It is evident on examination that the north and south corners have more than once been rebuilt. During the last century, when "restoration" was undertaken, the part to be repaired was often reduced in size at the same time. There were sometimes good reasons for the reduction. In old times great churches were built, not in proportion to the number of the parishioners, but because men loved building. Each generation did not rest content with what had been done for them ; they must add their own work in one way or another. The House of God was never complete ; there was always room for decoration. With God's artistry it is the same. Nature is never still. It is to her that we must look for our inspiration, as did the artists of old.

The south wall is five inches less in thickness than the north, which is three feet thick. It contains two granite windows with two lights, of early sixteenth-century workmanship, and roughly cut. They have square-headed labels, and the heads contain no cusps. The lights are three and a half feet in height, with a clear width of eleven inches. The Cornish character is strongly marked by the six-inch mullions, and sills no less than nine inches deep. A simple grandeur is given to these plain granite buildings by the mere size and strength of the materials used. We do not find the same

character where soft smooth stone is utilized. The remaining window on this side was a duplicate of the only north window, but a granite head was added to it when the two-light windows were inserted.

The bold six-inch-deep granite eaves-course can be touched at the eastern part of the building, so near is it to the soil, or "country," as the Cornish say. Indeed, the little edifice seems to grow out of the soil, so close is the affinity between Nature and Art in this respect.

The three-light east window is cusped. The decayed outside oak lintel indicates a phase in recent history when Art did not understand Nature.

The tower has two stages with small two-light belfry windows; these have cusped heads. The top is battlemented, and has corner-pinnacles.

After careful study of old walls, the writer has come to the conclusion that no old wall, however dislocated it may be, need be wholly rebuilt. The time will come when a just value has been set upon old buildings, especially those dedicated to Almighty God; but it will then be too late to save a vast proportion of ancient work that has either been "restored away" or utterly demolished. It is so often true that more value is set upon one piece of foreign china or a pagan manuscript than upon many a complete old church, which is at the mercy of the vicar, who may, or may not, value his heritage. If he is of the right sort, the work will be safe in his hands. Nothing draws our American friends here more than our old buildings, the visible proof of our antiquity.

NOTE.—The church is dedicated to St. Winwolaus, and is situated amid a handful of cottages about one mile from Tresmere-station on the north side of the line.

NOTE.—Capella Sancti Winwolai de Tremene (Regr. Oldham, 1506). It had its own cemetery.

TREMATON CASTLE.

THE castle, honor, and manor of Trematon was the King's or the Earl of Cornwall's manor from time immemorial.

The circular keep appears to have been plastered. The rafters seem to have rested upon corbel-stones. The position of the lower floor is clearly shown by the holes left to receive the beams. Probably there was an inner circular wall to carry the other ends of the beams. Below the first floor were cells for prisoners of war, which were lighted by circular windows, four inches in diameter. These run in an oblique direction through the walls, serving mainly for purposes of ventilation. They are in good preservation.

The ruins, which stand on the summit of a steep hill, are very picturesque, the surrounding grounds being well wooded. The gateway, an early thirteenth-century rectangular building, is nearly intact. It is a very fine piece of masonry, the walls being fully six feet thick, built of Tartan Down stone from Landrake parish. The stones are set in very hard mortar. The turret is approached by a flight of stone steps and the stone newel-staircase is complete to the roof. The entrance-arches are complete, and there are some good examples of oilet holes.

The keep is oval in shape, measuring about seventy feet by fifty feet; the walls being nearly ten feet thick and about thirty feet in height.

TRENEGLOS CHURCH.

As this fabric was rebuilt in 1858, much of its architectural value has been lost to the county, for mediæval walls cease to be old when they have once been pulled down; and with the re-construction all the old benches and screens have gone too. Some remnants of the carved roofs may be seen in the south porch, from which it may be readily assumed that the old roofs were of beautiful character. The Norman tympanum over the south doorway (Plate CLVII) has been saved, and may be seen in the wall immediately above the square-headed sixteenth-century doorway; and, moreover, it probably stands in its ancient position. It is a valuable relic in Cornwall, where so few remain in anything like a good condition. In this example the relief is unusually high, varying from three-quarters to half an inch in depth. It is, however, not a good specimen of Ventergan stone, and large pieces are now ready to shale off. The sculptured beasts were probably meant for lions; they measure four feet three inches in length and two feet two inches in height.

Built into the wall immediately above the label-moulding of the Perpendicular south doorway, inside the porch, is a finely sculptured Norman tympanum. The subject represented is a conventional tree in the centre, with a pair of beasts having their tails bent round between the legs, and upwards across their bodies, placed symmetrically facing each other. This subject also occurs on other Norman tympana, as at Fritwell, in Oxfordshire; Ashford and Swarkeston, in Derbyshire; Aylesbury, in Buckinghamshire; Lullington, in Somersetshire;



PLATE CLVII. Treneglos. Tympanum, South Doorway



PLATE CLVI. Tremaine North Doorway.

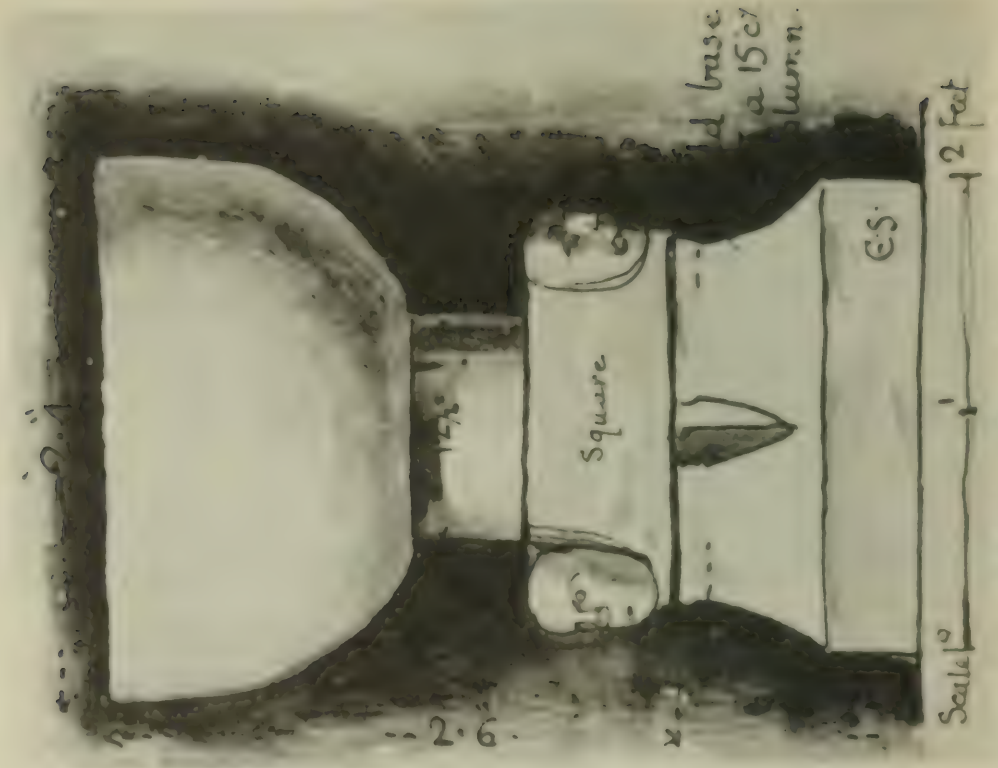


PLATE CLVIII. Triclinos. Font.

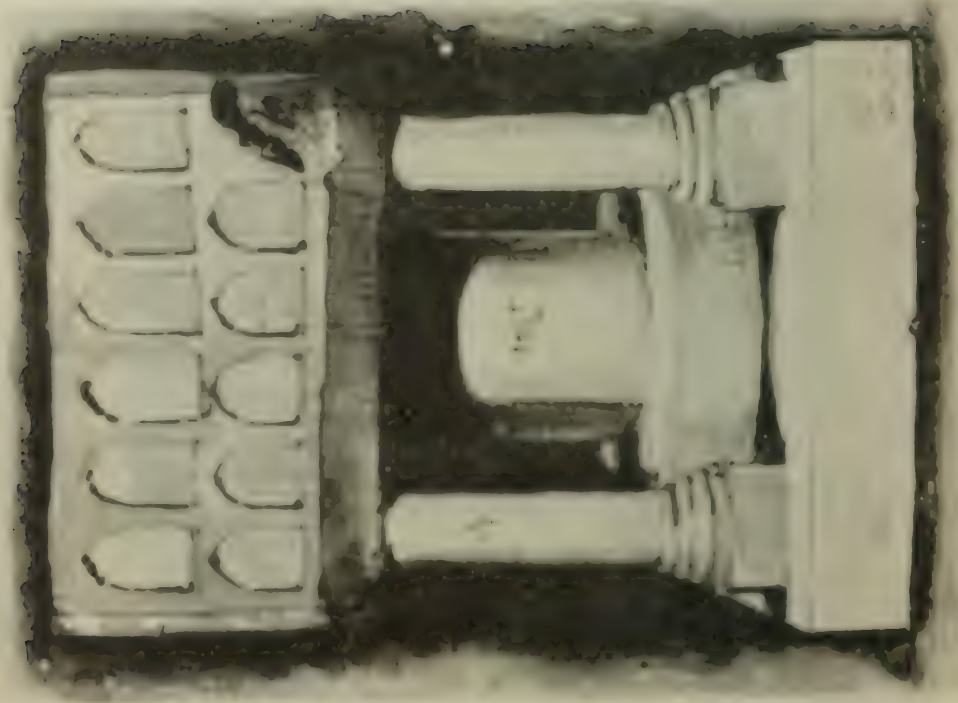


PLATE CLIX. St. Tudy. Font.

and Llanbadarn Fawr, in Radnorshire, and on a Norman font at Harpole, Northamptonshire.

The font (Plate CLVIII) stands near the south door, and is of considerable interest. The four rude carvings at the corners of the base are very uncommon. The two on the south side represent heads. The others appear to indicate a rude species of "stop" of unusual character; there is no lead in the bowl. The font now stands on the base of a sixteenth-century column, which gives it a curious appearance. The date is circa 1100.

NOTE.—Treneglos cum capella de Warbestowe (Inquisicio nonarum of 1340); Beati Gregorii in Treneglos, cum capella Sancte Werburge (Charter of 1281, Mon. Dioc. Exon., p. 43, No. XXI). "Ecclesia que est in manerio de Duiecuts (hodie Downeckny) que sita est in villa que dicitur Treneglos" (twelfth century. *Ibid.*, p. 41).

TRESMERE CHURCH.

ABOUT a mile from the South-Western Railway station stands this small church, which is similar in plan to the yet smaller one at Tremaine. There is less, however, of the old work here; for the church, consisting of only nave, chancel, and west tower, has been almost rebuilt.

There yet remain portions of late-thirteenth-century windows; but nearly everything else is new, excepting the font, which is an early Norman example (Plate CLXII). It is hewn out of a triangular block of Purbeck from top to bottom, including the step. It is, therefore, a very quaint font, and likely enough to be unique. As the block was evidently of a triangular shape, the bowl

takes the same form as the three-cornered step which also forms the base. The inside of the bowl is not a true semicircle. It measures twenty inches across at the top, and only two inches less at the bottom; the depth is nine and a half inches. There is no lead. The top rim is chamfered slightly, and the broad torsade or cable-moulding that encircles the bowl is three inches wide. There is evidence of rough treatment to the bowl on the outer surface towards the tower. The shaft is nineteen inches in diameter. The date is circa 1080-1100. (*See Glossary, "Fonts," Type I.*)

The stoup, which projects from the wall in the porch, is unusual: it is of sixteenth-century date.

TREVALGA CHURCH.

THE scenery between Forrabury and Trevalga, commanding an extensive sweep of sea, is delightful. The hills seem to be thrown together in an extraordinary manner, intersected by innumerable valleys and ravines. One of the main valleys leading to the sea is called the "Rocky Valley," a grand piece of natural stonework, showing the composition of the hills.

The plan of the church consists of nave, chancel, and north transept, with a western tower. The lower walling of the nave belongs to the Norman church, including the east wall, which has an enormous "batter." The north transept is original thirteenth-century work; both the one-light and the twin-light windows are old; the walls are about two and a half feet thick. The transept-arch has been rebuilt.

The granite bracket in the east wall may have supported a figure. The "squint," commanding a view of the high altar, is intact.

The tower of three stages is of thirteenth-century work. In the fifteenth century, however, the present granite doorway and plinth and the west window were inserted, and battlements were added. Careful examination will show that the granite masons did not renew the older lower plinths on the north and south sides.

All the south windows have been renewed.

There is nothing left of the old woodwork.

The ancient reredos is a valuable piece of carved imagery in three panels, possibly the work of an Italian.

The font, which is large and circular, is of the Norman period. It stands between the north and south doors, and is made of the local greenstone.

ST. TUDY CHURCH.

AS is the case in so many of the churches that were originally Norman structures, there is not even a stone left of the ancient fabric which we can recognize as the workmanship of the Norman craftsmen, save the font.

The interior of the present building is decidedly attractive, although it was restored late in the sixties. It does one good to find the old fifteenth-century roofs still standing, and the ribs (as at Lanteglos-by-Fowey) show no indication of ever having been plastered, which goes a long way to account for their sound condition.

The monuments on the north side of the church are of interest and value.

The square bowl of the font (Plate CLIX) is of Polyphant stone, the sides being ornamented by slightly recessed arches, resembling those at Egloshayle, St. Cleer, and St. Gennys; but, instead of each side having a single row, the western side here contains a double row, one above the other. It will be seen by the bases to the four minor shafts that the simple mouldings were cut at the beginning of the thirteenth century; but it must not be imagined that these rude base-mouldings can compare with the refined English mouldings that are found outside the Celtic county. The platform on which the font stands is the only modern portion of the work: it now stands at the west end of the south entrance. The date is circa 1150.

The church, which is dedicated to St. Uda or St. Tudius, is about six hilly miles south-east of Wade-bridge.

NOTE.—Sancti Tudii (Taxacion of Pope Nicholas IV, end of the thirteenth century); Inquisicio nonarum of 1340; Episcopal Registers of Exeter). Also, occasionally, *ibid.* Sancte Ude; and Todune (in 1445).

There is a delightful old house, called Penvose, situated in this parish, which, with its mullioned windows and richly carved panelling, is well worth seeing.

WARBSTOWE CHURCH.

THIS church is dedicated to St. Werburgh. The best station is Tresmere, the distance being rather less than three miles northwards. There are the usual hills and valleys to overcome, and three streams to cross, which

are formidable in winter after heavy rains, when the frail foot-bridges are liable to be washed away.

The church is of the low-lying type with a "squat" tower.

The font is all that is left of the Norman church, except, perhaps, the lower part of the south nave- and chancel-walls. The arch over the one-light window in the chancel is Norman, but the outer part has been altered. There is a fifteenth-century north aisle and a porch on the same side: the font is set just inside the entrance. It resembles Jacobstowe, Lawhitton, and Altarnun. The bowl is square, and is hewn out of Hicks Grey Mill stone. It is thirty-six inches high to the modern step on which it stands. It is so much like the fonts just mentioned that further description is unnecessary. The date is circa 1130-1150. There is some good old tracery in the south aisle-windows, particularly in the east window. The old roofs, seats, and screens have entirely vanished from the building.

Warbstowe Barrow is an oval earthwork in an elevated position, at a height of eight hundred feet above the sea-level, from which an extensive view of the surrounding country is obtained. The inner area measures roughly four hundred by five hundred feet, and is defended by a strong rampart and ditch. Outside this is an annular space, varying from one hundred to two hundred feet wide, with a second line of defence consisting of a rampart and ditch. There are entrances in both ramparts on the north-west and south-east, through which a footpath passes across the camp in a diagonal direction. The earthwork lies in the fork made by two roads. The highest point of the hill (eight hundred and forty feet above the sea-level) is about half a mile to the south-west.

In the inner enclosure of the camp is a mound, marked on the ordnance-map "Giant's Grave." The camp itself is there called "Warbstow Bury." This is the most important prehistoric stronghold on the west side of the valley of the Tamar between Launceston and the north coast of Cornwall. It is situated almost on the watershed.

NOTE.—Treneglos cum capella de Warbestowe (Inquisicio nonarum of 1340) ; Beati Gregorii in Treneglos, cum capella Sancte Werburge (Charter of 1281, Mon. Dio. Exon., p. 43, No. XXI). "Ecclesia que est in manerio de Duiecuts (hodie Downeckny), que sita est in villa que dicitur Treneglos (twelfth century. *Ibid.*, p. 41).

ST. WENN CHURCH.

THIS charmingly proportioned little building is an ideal village-church. It stands close to the vicarage, and the varied trees that cluster around the home of its vicar help to shield the church from the prevailing west winds.

The nave is divided from the north and south aisles by an arcade of three bays on each side. The moulding of the piers is unusual in the generality of Cornish churches, and bears a resemblance to the piers in Rame church, where the moulding between the shafts of the pier is convex, instead of the ordinary concave moulding.

The structure presents no features of earlier date than the fifteenth century, and a considerable portion has been subsequently rebuilt.

The tower is of two stages only ; but the lower stage, with its bold and massive plinths, surmounted by paneling of quatrefoils and cresting as at Fowey and St. Austell, clearly indicates that if the original design had

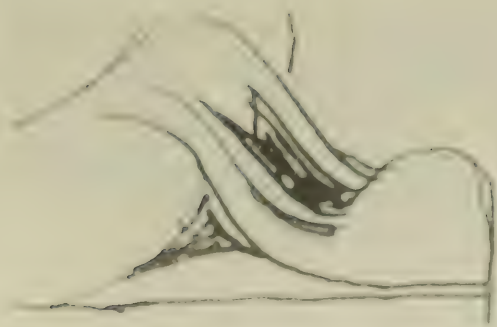


PLATE CLX. St. Wenn. "Stop" at base of Font.

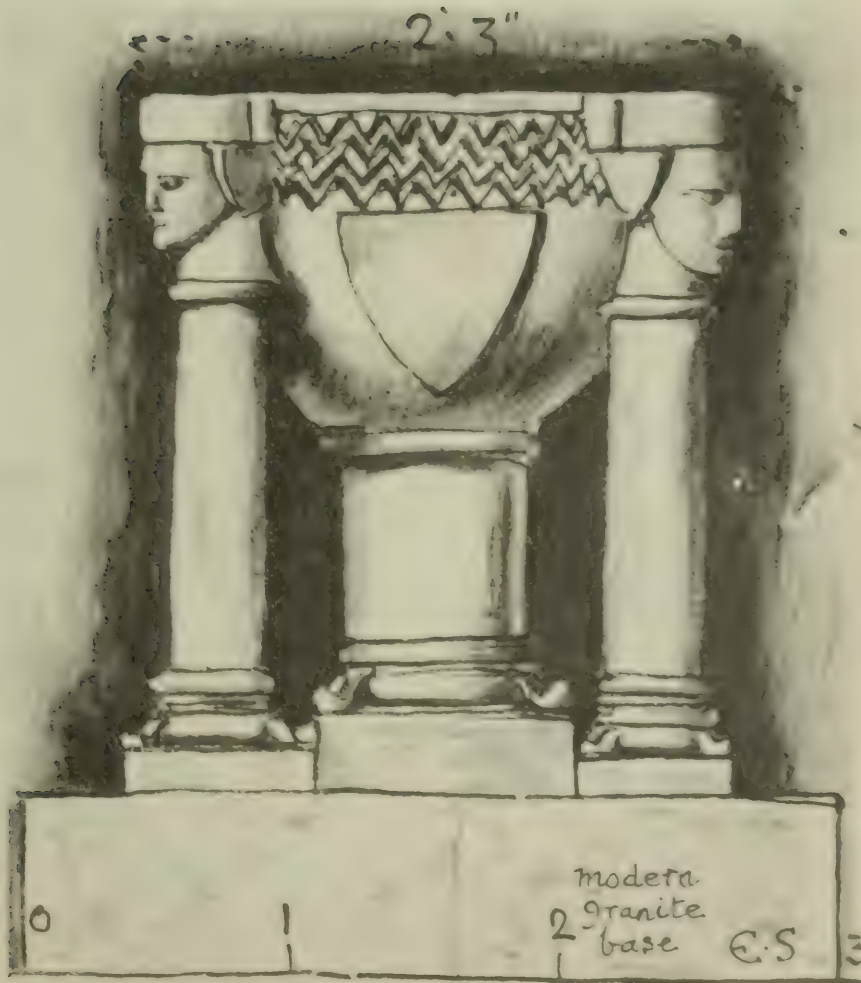


PLATE CLX. St. Wenn. Font.

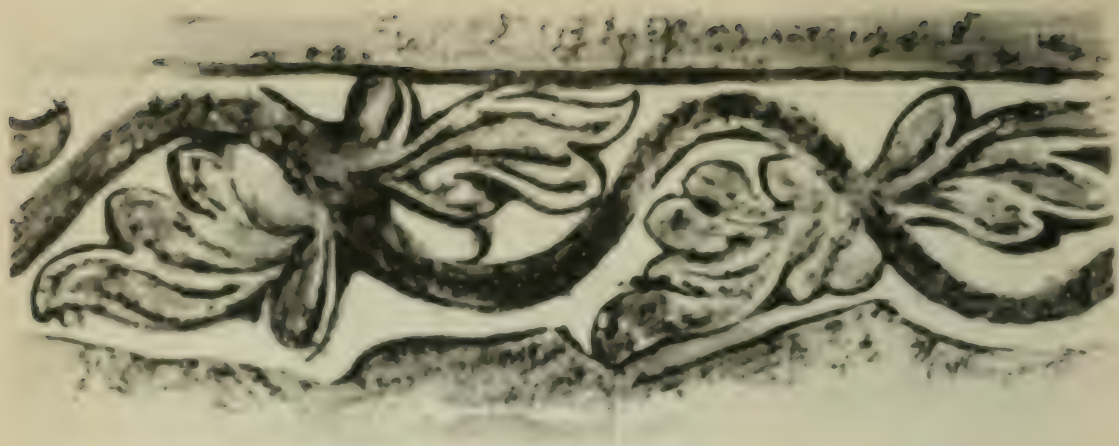


PLATE CLXI. Whitstone. Ornament on Font



PLATE CLXII.

been executed throughout, the tower of St. Wenn would have had few rivals in the county. Tradition says that the upper part was damaged by lightning, and that the present second stage superseded a more elaborate and imposing upper portion.

As in so many Cornish churches, there is nothing left whereby we can trace the work of the twelfth-century builders, save the font (Plate CLX), which is in good condition and stands a few paces eastward of the south porch-doorway. It is, I think, cut out of Grey Mill stone, and is of circular form, with four shafts surmounted by heads which show more than the usual amount of intelligence in their features. The square base, or granite platform, on which it rests, is modern. The four shields are raised about a quarter of an inch in relief. The bowl has an internal diameter of twenty inches, and is lined with lead. The date is circa 1150.

NOTE.—St. Wenn. Sancte Wenne (Taxacion of Pope Nicholas IV ; Inquisicio nonarum of 1340, and Episcopal Registers of Exeter passim) ; Egglowant (Tewkesbury Cartulary).

WERRINGTON CHURCH.

THE original church of St. Martin's was situated close to Werrington Hall, but in 1740 an Act of Parliament was obtained sanctioning the erection of a new church on the present site. The sculptured freestone set in the eastern wall possibly represents a scene in the life of St. Martin.

The font and parts of the tower seem to be all that is left of the former edifice.

When the existing church was restored about fifteen years ago it had no chancel, and the nave was covered by a flat ceiling. The south porch has a room over it which at that time was open to the nave and utilized as a family-pew. On the opposite side of the nave is a large vestry, with an upper storey which also communicated with the nave through an arch, now blocked; and this also served as a family-pew. The present chancel is, of course, entirely modern, but there is an interesting mural monument to one of the famous Drake family, fixed outside the east wall under the east window.

The six old chairs standing against the west wall were removed from the family-pew over the vestry, and the top of the vestry-table was the old sounding board of the pulpit.

The font is all that remains of the Norman church, and was, no doubt, taken from it. The bowl, which is circular, stands on an octagonal stem, the base being square, with bold "stops" or foot-ornaments. Two of these represent heads with distorted faces. A modern "rim" four inches deep, of Polyphant stone, has been added to the top of the bowl. The step is modern.

The fantastic tower-like erections flanking the west end of the nave are meaningless, as they are built solid. The stone figures in circular-headed recesses outside the walls of the church were probably meant to represent the Apostles. They appear to be less than a century old.

Mr. O. B. Peter, in his little book on Werrington Manor, says: "The Abbey of Tavistock fell, like every similar religious establishment in England, in 1539, and Henry VIII, in the following year (4th July, 1540), gave all the properties which had been held by that Abbey to Lord Russell, afterwards Earl of Bedford, including the

Manor of Werrington, then the most valuable of its assets."

"In a Papal Bull granted in 1193, the church of St. Paternus at North Petherwin is named as the mother-church on the manor, and Werrington and St. Giles as chapelries only. Between 1193 and 1291, some conveyance was effected whereby the chapelries at Werrington and St. Giles were vested in and appropriated by the canons of Launceston Priory (subject to certain reservations to the original possessors), who were thenceforth the patrons of the livings, and appointed licensed public preachers to officiate therein, until the Dissolution in 1540."

"The most ancient rooms of the mansion are at the western corner, and these are possibly the remains of the Tavistock abbots' building. Small and large stone-arched doorways lead into them."

WHITSTONE CHURCH.

THE name may be derived from the manor mentioned in Domesday as "Witestan." The church, which is seven miles from Bude, is of considerable interest.

The nave and chancel are aisled on both sides. The western tower is of three stages, without buttresses, nor are there any in any part of the building. There is a south porch abutting against the west end of the aisle, but it has been rebuilt, including the west wall. In the latter wall a lychnoscope or leper-squint, with Polyphant jambs, was found in a mutilated state at the time of the restoration. It has been reconstructed with new stone; but the original ironwork, consisting of two saddle-bars

and a stanchion, each about one inch by half an inch, with sockets for the stanchions, have been preserved and refixed. The glass opening is sixteen and a half inches square.

There is nothing whereby we can trace the original size of the Norman church, which it is evident existed, except the interesting circular font, reminding us of that at St. Stephen's-by-Launceston. In this case, however, it is without the cable-mouldings, and the ornament* runs around the upper surface of the bowl, which is thirty-two inches across at the top; the inside diameter being twenty-two inches, and it is about eleven inches deep. It rests on a circular shaft or stem, which has a diameter of fifteen inches, its height being eleven inches. The base is chamfered, and there is no step. The full height of this complete old font is thirty-five inches. It stands against a pier towards the west end of the nave. As the band of ornament does not extend entirely around the bowl, it is clear that it originally rested against a wall or pier of the Norman church. It is without lead-lining.

The tracery of all the windows is modern, except the four-light east window, which is a good example of mid-fifteenth-century stonework. The jambs and arches, however, are original, in nearly all the cases where the tracery has been renewed.

The tower appears to have been rebuilt late in the seventeenth century,† judging from the west doorway and the window above, and the weatherings between the stages. The entire tracery of the west window is cut out

* Note how the lower marginal line of the decoration follows the ornament (Plate CLXI).

† The date, 1689, on the inside of the south wall may refer to this.

of one piece of granite. The arch of the little doorway to the turret is also cut out of one large stone. That an earlier tower formerly stood here is shown by the presence of a large portion of soft stone of which the tower is composed.

The little priest's-door into the south chancel-aisle looks like late-fifteenth-century work. In the right-hand inner jamb is an aumbry with an arched head. It now contains a portable stoup of small dimensions wrought out of extraordinarily hard and heavy stone. It is circular, with four moulded projections which are useful for holding. A cross is cut in relief in an oval panel. At first sight you may be inclined to take it for an ordinary corn-measure, of which there are several about the building; but from the panel referred to, and from its size, there can be no doubt it was used for some sacred purpose. The square-headed piscina in the south chancel-aisle marks the site of an adjacent altar. The well-cut modern sedilia and piscina in the chancel do not take the place of any former ones. The new aumbry in the opposite wall is, however, a reproduction, and the relieving arch above it is original.

Against the east wall of the tower is a rare slate memorial slab to a priest named John Cornishe, dated 1535. The Hele mural monument on the north chancel-wall is unusually well carved out of slate; it is dated 1650. Outside the south wall of the opposite aisle are two slate monuments, with shallow incised ornamentation, one dated 1682, the other 1712. All these are in excellent condition.

There are no remains of the old screens; and the only remnants of the old bench-ends have been worked into a seat on the north side of the chancel. The nave and

chancel roofs are entirely modern, but about half the fifteenth-century carved purlins and plates have been worked into the modern south aisle roof. There is still more of the old roof, however, in the north aisle, where about half the moulded ribs, purlins, and wall-plates have been re-used from the original roof, which was about twenty-five years earlier than the remains in the opposite aisle.

The original holy well is but a few yards from the south-east corner of the chancel. The walls and roof have been re-constructed, and the archway is new. The old granite coping is hollow, moulded with carved pateræ at intervals. It is six inches thick, and seems to have been made in the fifteenth century. At the back of the well is a niche, evidently re-tooled. Above it is a little carved head, which may have come from an earlier part of the church.

When the Rev. R. H. Kingdon was instituted to the rectory in 1864, he undertook the restoration of the, at that time, very dilapidated church. He found the aisles covered with lean-to roofs.

In Quethiock church there is a valuable Kyngdon brass, dated 1471, on which the whole family is represented.

There are but scanty remains of the former old manor-house at Luckham in this parish.

WEEK-ST. MARY CHURCH.

THERE is no sign of Norman masonry here ; but a fair proportion of Ventergan unworked stone (a favourite stone with the Norman builders) has been worked into

the later walls. The fragments of moulded stone around the exterior of the east window indicate thirteenth-century workmanship, the window itself being modern. The piscina in the chancel is also of late-thirteenth-century workmanship. These remnants, of course, show that a church stood here at that period.

The south aisle, with its bays of Polyphant stone, was added late in the fourteenth century; but the proportion of the arches has been spoilt, in recent times, through reducing the height of the capitals by elongating the arch-mouldings downwards, thus throwing part of the capitals into the arches. The north aisle is quite half a century later than that on the south side.

The lofty west tower, which is un-buttressed, was commenced at the end of the fourteenth century, and completed by the builders of the north aisle.

Both aisles retain their old roofs; and there is part of an old carved bench-end, and also a portion of what was once a splendid chancel-screen, fixed to the wall of the south aisle. In the fifteenth-century south porch are some fragments of an early fifteenth-century carved reredos or altar-tomb.

A few minutes' walk from the church are the remains of a chantry and grammar-school, founded by Dame Thomasine Percival, whose will is dated 1512. Sir John Percival, her third husband, whom she survived, was Lord Mayor of London. Her maiden-name was "Bonaventur." There is a good recessed doorway with carved tympanum, and there are remains of other doorways in the adjoining house. The battlemented wall and gateway and a well, with traces of other interesting bits connected with the building, still remain.

ST. WINNOW CHURCH.

As you pass along the branch-line from Lostwithiel to Fowey, this church, with its pinnacled tower, is a conspicuous feature in the picturesque landscape on the opposite bank of the river. The drive from Lostwithiel is barely three miles, and the last part of the way is most enjoyable, under an archway of ash and beech trees ; and occasional peeps of the river may be had over the hedge.

There is but little evidence of Norman architecture, either inside or outside the church, but an examination of the archway leading into the north transept shows that the Normans built a church here. The footings of the north walls of the nave and chancel may be regarded as indicating the lines of the building as it was in the twelfth century.

The arcade dividing the nave from the south, and only, aisle, the old carved timbers of the roofs, and the benches are of much interest. The chancel and transept roofs are modern ; but the rest of the church retains the carved ribs and purlins, and they appear not to have been ceiled at any time.

The chancel-screen has fortunately been preserved, except the groined cove, which was replaced when the screen was restored in 1907. The heads of the bays are filled with good tracery, and the panels below the transom are finely carved with varied devices. The lower portion of the south chancel aisle-screen is decorated in the same way, but the upper part has gone. The screens are of great value, reminding one of the exquisite screenwork at St. Buryan. I believe the carving of both to have been executed by early sixteenth-century craftsmen.

The diminutive piscina in the south chancel-aisle is only seven inches high, and six inches wide. At the west end of the aisle stands the font: it has a circular bowl of carved granite, around which are angels with outstretched arms. The thumb of each hand is bent downwards in support of a shield. Nothing remains of the Norman font, the date of the present font being coeval with the sixteenth-century south aisle.

The tower is built of a softer stone than the old builders were accustomed to use for their towers. It is of three stages. The west window is the only window in the two lower stages. There is a good Jacobean pulpit.

The east window of the south aisle retains its original early-sixteenth-century painted glass, which is in an excellent state of preservation.

There is another church in the parish—an ancient parochial chapel, having its own distinct boundaries—and there are ruins of a third.

A few stones only remain of the manor-house of Polmorgan.

LOSTWITHIEL CHURCH.

THE small parish of Lostwithiel is separated from St. Winnow by the river Fowey.

The church possesses no Norman stonework, but it is well worth seeing. In plan it resembles Fowey; and indeed, the arcades seem to have been designed by the same hand. The piers are octagonal, with double-chamfered arches, of about the same dimensions as in St. Finbar's church. The clerestory-windows occupy similar positions over the piers; but in this case the windows have been shortened by lowering the main roof, which is

continuous, as at Fowey, from end to end. It is needless to say that this ill-judged treatment was carried out in modern times, that is, about the middle of the last century. No doubt, the main roof resembled that at Fowey; but here, alas, the restorer has made a clean sweep of all the old woodwork.

The east window is the finest piece of Decorated or fourteenth-century tracery work in the county; it has been now filled with good painted glass by Messrs. Clayton and Bell.

The early-fourteenth-century arcades must have replaced earlier ones, for the lower part of the steeple is of thirteenth-century work. Both north and south porches were erected at the end of the same century.

The lantern and spire are described by the late Mr. G. E. Street as "the glory of Cornwall." When the steeple was struck by lightning and considerable damage was done, the repairs were carried out under this eminent architect's direction. For some unexplained reason, the spire was rebuilt a few feet shorter than the original.

The stone used for the church was brought from the cliffs at Pentuan, near St. Austell, as at Fowey and the neighbouring church of Lanteglos.

The north and south arches of the tower were formerly open.

There is an old brass on the north side of the church.

The font is a curious example of fourteenth-century work. The various devices in the panels are interesting; one represents a hunting-scene, while the hideous head, standing out in relief, is probably symbolical of sin.

• The stone coffin in the north porch is similar to those made for Crusaders at the end of the twelfth century.

RESTORMEL CASTLE.

From "Highways and By-ways in Devon and Cornwall," by ARTHUR H. NORWAY.

LANHYDROCK I cannot give up, since it is on the way to Bodmin, where I ought to have arrived a full chapter ago or more ; and so I will set forth from Lostwithiel by the road towards Restormel, and running for a mile or so along the hillside, under cool woods where the bluebells are already withering on the deep grass and the foxglove spires are growing lofty and bursting into colour, I find myself at the foot of the castle-mound. This is a rarely lovely spot. The keep, which is the only part of the old building left erect, occupies the summit of a natural mound, whence one looks out over the river winding through its western hills, much as we saw the Dart from the ramparts of Totnes. The keep is exactly circular, and so covered up with ivy that at a little distance it is not easily distinguished from the woods that creep so closely round its old enclosure. It is a solitary place. There is no semblance of a town or village, but only woodland, rich and exquisite, and a ruin which as far as possible has shaken off the aspect borne by the work of human hands, has cast away magnificence, and let its strength slip from it, and dropped the coping of its battlements stone by stone, and gathered to itself every seed of tree and creeper which the wandering wind brought near it, and rooted them and cherished them till now they shade it everywhere, and the ruin has put on a forest dress. The old Dukes of Cornwall would not know it now ; and the Black Prince, who was

the first Duke and stayed here twice, would ride past his old palace without dreaming that it was here his knights jousted and his gay train rode in and out.

Mr. Norway mentions LANHYDROCK, near Bodmin. Only a portion of the original mansion, the seat of Viscount Clifden, still remains, the rest having been destroyed by fire a few years ago. The wing which was saved contains a room with a magnificent sixteenth-century plaster-ceiling. The church is close to the House, but it contains no Norman remains.

WITHIEL CHURCH.

THERE is nothing of the Norman church save a base which belonged to a Norman font. The building consists of a nave and chancel, and an interesting narrow-shaped chapel on the north side, reminding us of that at Eglos-hayle, only a few miles away. There is a well-proportioned aisle on the south side, and a low west tower. The whole building appears to be the work of fifteenth-century builders, the nave and chancel being the earlier portion by some twenty years. The church has lost its old woodwork.

OLD CORNISH SAINTS.

ORIGIN AND SYMBOLS.

(Derived from the most reliable authorities.*)

ST. ADWEN, VIRGIN.

IN the "Inquisicio Nonarum" she is called Sancta Athewenna. The parish of Advent is locally called St. Anne or St. Tane. Leland gives Adwen as one of King Brychan's children who settled in N. Cornwall. He derived this from a legend of St. Nectan preserved at Hartland. So does William of Worcester, from a notice of Brychan which he found at St. Michael's Mount. Among the daughters of Brychan known by the Welsh there is but one who can by any possibility be identified with her, and that is Dwynwen.

The day of St. Dwynwen is January 25th.

ST. AGNES, VIRGIN MARTYR.

THE church and parish that bear this title were subject to St. Perranzabuloe. Hals says that the church was built in 1484, and consecrated by Archbishop Courtenay; but Tonkin's notes show that a chapel had been there in 1396. The title does not occur in any of the earlier Episcopal Registers. That there may have been a chapel

* "William of Worcester;" Oliver's "Monasticon;" the Episcopal Registers; the Rev. S. Baring-Gould.

here from Celtic times is more than probable. There is a holy well in a glen leading to the sea, and the chapel attached to it was pulled down in 1780. The well was at one time much resorted to. This points to an earlier dedication than St. Agnes, as the holy wells specially belonged to Celtic Saints. The Cornish always call the parish "St. Anne's."

The day of St. Agnes, V.M., is January the 21st. The St. Agnes Feast is the nearest Sunday to January the 21st; "Feasten Monday," is the day following.

ST. ALDHELM, BISHOP, CONFESSOR.

THERE is a chapel dedicated to this Saint at Chapel Amble, in St. Kew, licensed 24th May, 1405.

Circa 709; his day is May the 25th.

ST. ALLEN, CONFESSOR.

THE Saint who has given his name to the church of St. Allen was possibly Elian Geimiad, or the Pilgrim, a friend of St. Cuby.

In art St. Allen should be represented as a hermit with a pilgrim's staff.

ST. ANTHONY, MARTYR.

IT does not much concern us who was the Antonius or Antoninus, Martyr, to whom the churches of St. Anthony-in-Meneage and St. Anthony-in-Rosland, and probably also Antony by Saltash are dedicated; for the title given to these churches arises entirely out of a misconception. In both the former cases the church occupies a tongue of land between the sea and a creek,

and at Antony it is on a neck of land leading to a promontory. In both the former cases these small peninsulas had been fortified, and there can exist no doubt that the same was the case formerly with regard to the Mount Edgcumbe tongue of land, though the earthworks have disappeared under cultivation.

The church of St. Anthony-in-Rosland was dedicated on October the 3rd, 1259.

The feast of St. Anthony-in-Meneage is on December the 26th.

That of St. Anthony-in-Rosland is October the 3rd.

ST. AUSTELL, MONK, CONFESSOR.

AUSTELL was a disciple of St. Mevan or Mewan. On the tower of the church that bears his name he is represented as a hermit or pilgrim, with staff and beads, on the right hand of the Saviour.

St. Austell's day is June the 28th. His date is about 627.

ST. BLAZEY, BISHOP, MARTYR.

ST. BLAZEY was a chapelry belonging to Tywardreath priory.

St. Blaise is believed to have had his flesh torn with wool-combs ; wherefore such a comb is his symbol, or else a taper.

His feast is February the 3rd.

ST. BREACA, VIRGIN, ABBESS.

LELAND, quoting from a life of this Saint, in use in St. Breage church, says that she was one of the company of Irish Saints that arrived under the conduct of St. Sennen.

The church of St. Breage is the only one in Cornwall that is dedicated to this saintly virgin.

She is represented with a white woollen mantle and a white veil.

Her date is circa 588.

ST. BREVITA, VIRGIN.

LANLIVERY church is supposed to have had this dedication.

ST. BREWARD, BISHOP, CONFESSOR.

POSSIBLY Brevelaire, who was Brenwalader, or St. Brendan.

The feast is on February the 2nd.

ST. BRIOC, BISHOP, CONFESSOR (WELSH).

HIS symbol is a purse. The parish-feast at St. Breock is on the Sunday nearest to October the 10th.

ST. BRYNACH, ABBOT, CONFESSOR (IRISH).

AT St. Stephen's-in-Brannel is a holy well or ancient Baptistery, called St. Bernard's Well. In Ireland, names of local Saints of similar sound have been changed to Bernard, and it is probable that this well is of St. Bonnac or Brynach.

His symbol is an oak tree bearing loaves.

ST. BUDOC, ABBOT, CONFESSOR.

LELAND, probably quoting from a legend of St. Budock, says, "this Budocus was an Irishman, that came into Cornewalle and there dwellid."

Dedications to St. Budoc are—

The parish-church of St. Budock-by-Falmouth. A ruined chapel, Budock-Vean, or little St. Budoc, in the parish of St. Constantine, near Falmouth.

According to the Exeter Martyrology, his festival is on December the 8th.

At St. Budock it is kept on the Sunday before Advent, so as not to fall in that penitential season.

ST. BURIENA, VIRGIN, ABBESS.

THE day of St. Bruinech, in the Irish calendars, is on May the 29th, and this is the day marked as that of St. Buriena in some English calendars; but at St. Buryan the feast is now held on the Sunday nearest to May the 12th, and in the Exeter calendar her day is given as May the 1st. The feast at St. Buryan is an old-style May-day, *i.e.* eleven days after May the 1st.

Her death probably occurred about 550.

In art she would be represented as an Irish nun, in white, with a cuckoo.

ST. CADOC, ABBOT, CONFESSOR.

THE only trace of his presence in Cornwall is a chapel that bears his name at Padstow.

He died about 520. His feast is on January the 24th.

ST. CARANTOC, BISHOP, CONFESSOR.

AT St. Crantock the feast is on the Sunday nearest to May the 16th.

In art St. Carantoc should be represented as a Bishop holding a scroll, "Seanchus Mor" inscribed on it, and

with a spade, also a dove should be figured, bearing a chip or shaving of wood.

(Mentioned in connection with the *Senchus Mor*. See Rolls Ed. of the "Ancient Laws of Ireland," 1869-1879.)

ST. CLEER, BISHOP, CONFESSOR.

IT is very uncertain who is the patron of the church bearing this title near Liskeard. That he was esteemed to have been a bishop appears from his being so represented in one of the St. Neot windows.

ST. CLEMENT, BISHOP OF ROME, CONFESSOR.

ST. CLEMENT'S day is November the 23rd. The parish of "St. Clement's" embraces a considerable part of Truro: the parish-church is two miles from the city. The chapel of Porth-Enys, or Mousehole, in Paul parish, was dedicated to St. Clement; it was situated on a little island.

ST. CLEATHER, BISHOP, CONFESSOR.

CLEATHER is the same as Cledog, son of Clydwyn, and a grandson of Brychan.

St. Cledog's Day is November the 3rd.

The feast at St. Clether is kept on October the 23rd, the day of the reconsecration of the church by Bishop Bronescombe in 1259.

ST. COLAN, CONFESSOR.

IN some old Welsh calendars his festival day is given as March the 21st. Colan feast is on the Sunday after the first Thursday in May.

ST. COLUMBA, VIRGIN, MARTYR.

THIS Virgin Martyr is a very puzzling person. She was not only given two churches in Cornwall, and one of these by far the wealthiest in the peninsula, but also a holy well. At St. Columb the feast is November the 13th.

The Episcopal Registers of Exeter always give the churches of St. Columb-Major and St. Columb-Minor in Cornwall as dedicated to a female saint.

ST. CONAN, BISHOP, CONFESSOR.

CONAN, to whom a chapel in the parish of Egloshayle is dedicated, was a Cornish bishop.

ST. CONSTANTINE, KING, CONFESSOR.

BESIDES the church of St. Constantine, in the deanery of Kerrier, there is a ruined church that bears his name, situated in the sands in the parish of St. Merryn.

The feast of St. Constantine in Kerrier is March the 9th. At St. Merryn, it is on March the 11th.

In art he should be represented with a quern and a crown at his feet.

ST. CORNELIUS, POPE, MARTYR.

CORNELLY, as he is called both in Brittany and in Cornwall, is the patron of a little church near Tregony.

ST. CREDA, WIDOW.

ST. CREED feast is on the Sunday nearest to November the 30th.

Emblem—Crowned, and holding a sceptre.

ST. CREDAN, CONFESSOR.

LELAND says that the body of this Saint reposed at Bodmin.

We have him at Sancreed, entered in Grandisson's Register as St. Credus, 1331 and 1332.

St. Credan's Day in the Irish calendars is May the 11th.

ST. CREWENNA, VIRGIN.

THE parish-church of Crowan is dedicated to her, and her feast is observed on February the 2nd.

ST. CROSS.

GRADE church, in Bishop Stapeldon's Register, is entered, in 1317, as "Ecclesia Sancte Crucis in Kerrier." It has been suggested that St. Critha is St. Cross, but there is no evidence to favour such a suggestion. There was a church of the Holy Rood at Bodmin, at a much later date. Its tower remains.

ST. CUBY, ABBOT, CONFESSOR.

THE feast of St. Cuby, at Tregony, is October the 4th. The feast at "Cubert" is on November the 9th.

A saying of St. Cuby has been preserved:—"There is no disaster like Sin."

ST. DAVID, BISHOP, CONFESSOR.

THE parish-church of Davidstow, in Cornwall, is locally called Dewstow.

The feast at Davidstowe is kept on June 24th.

Emblem—represented as a bishop, with a dove whispering in his ear. It is said in his "Life," that his fellow-pupils often observed such a bird, of golden hue, at his side.

ST. DENYS, BISHOP, MARTYR.

THERE are two churches in Cornwall dedicated to this saint, Otterham, in the north east, and St. Dennis.

The feast of St. Denys is on October the 9th.

ST. DOCWIN, ABBOT, CONFESSOR.

DOCWIN is another name for Cyngar. He probably died at his foundation of St. Kew, between 530 and 550.

His symbol in art is a Yew-tree.

ST. DOMINICA, VIRGIN, MARTYR.

THE church of St. Dominic is dedicated to her, and marks the site of her religious foundation.

The church was re-dedicated on May the 18th, 1263, by Bishop Bronescombe, to Sancta Dominica.

The feast at St. Dominic is on the first Thursday after May the 12th.

In art St. Dominica should be represented habited as an Irish nun, and with a crown at her feet.

ST. ELOAN OR ELWYN, BISHOP, CONFESSOR (IRISH).

THE church of St. Elwyn, near Hayle, is dedicated to him. The name of Elwyn is attached to a chapel and holy well in the parish of St. Eval. The spot is now called Halwyn. The spring never fails, and there are beside it the remains of an oblong structure, probably the chapel.

ST. ENDELIENTA, VIRGIN.

THIS was one of Brychan's family, according to the list given by Leland from the life of St. Nectan which he found at Hartland. It is significant that in the parish of Endellion should be found the inscribed stone of Broegan, which is the same name as Brychan. The feast at Endellion is on Ascension Day, and the two days following, but the Saturday after the Ascension is the chief day of the revel.

There is a holy well at Endellion.

ST. ENODOC, CONFESSOR.

POSSIBLY Cynidr or Cenneur. Dedication—St. Enoder, near Mitchell, and the parochial chapel in St. Minver.

The date of his death would be about 570. Symbol—represented as a hermit astride on a stag.

ST. ERC, OR ERTH, BISHOP, CONFESSOR.

DIED circa 512. He is patron of St. Erth by Hayle. Feast-day October the 31st.

ST. ERME, ABBOT, CONFESSOR.

PROBABLY Ermel or Arthmael.

Dedications are—A chapel at Stratton, a church in the deanery of Powder, and a chapel in St. Hilary, at Marazion.

He died circa 558. His day is August the 16th.

In art he should be represented as an abbot with a dragon at his side, with the stole attached to the neck.

ST. ERNOC, CONFESSOR.

ERNOC, Arnoc, or Erney. In the parish of St. Erney is a holy well that goes by the name of Mark-well.

ST. ERVAN, KING, CONFESSOR.

POSSIBLY Erbin. St. Ervan's day is May the 29th; but at Penrose, a large hamlet in St. Ervan, the feast is held on May the 25th.

ST. EUNY, BISHOP, CONFESSOR.

AT Redruth and Lelant the feast is observed on February the 2nd.

Dedications are—The church of Uny-Lelant; the church of Redruth; a chapel in Sancreed; a chapel in St. Just-in-Penwith; a chapel and cemetery at Merthyr-Uny in Wendron.

In Gulval, some years ago, an inscribed cross-shaft was found, bearing on it "Unui." The fragment has been re-erected, by inadvertence, upside down.

ST. EVAL, BISHOP, CONFESSOR.

IN 1322, Bishop Stapeldon issued an ordinance relative to the church "Sancti Uveli," and Bishop Bronescombe also calls the patron of St. Eval "Uvelus." Withiel parish-church is likewise dedicated to him.

The feast-day is November the 20th.

His date would be about 610.

ST. EWA, VIRGIN, MARTYR.

HER day is May the 8th.

ST. FEOCK, BISHOP, CONFESSOR.

ST. FEOCK'S feast is on the nearest Thursday to February the 2nd, before or after.

Probably in art he should be represented either with a harp, as he had been trained to be a bard, by his uncle, before his ordination, or else with a chariot and horses at his side.

ST. FILIUS, CONFESSOR.

DEDICATION—Philleigh church.

ST. FINBAR, BISHOP, CONFESSOR.

PATRON of Fowey, where there is a noble church dedicated to him. He is also called St. Barr.

His day is September the 25th.

Symbol—represented as a bishop, holding a branch of hazel-nuts, or with his right hand emitting rays of light.

ST. GENES, BISHOP, CONFESSOR.

DEDICATION—St. Genys.

The village-feast is on Whitsunday.

ST. GERAINT, OR GERANS, KING, MARTYR.

THE church of St. Gerrans claims him as founder. No representations of Geraint remain; but he should be crowned as a king, by his side a golden boat with silver oars, and in his hand a sword.

St. Gerran's feast is on August the 10th.

ST. GERMANUS, BISHOP, CONFESSOR.

DEDICATIONS are—St. German's on the Lynher, and the parish-church of Rame.

He died in 448. St. German's day is July the 31st.

In art St. German is represented with a mule at his feet.

ST. GERMŌE, KING, CONFESSOR.

GERMŌE feast is on the first Thursday in May. In the churchyard of Germoe is a singular structure, whether a tomb cannot be told. It is called St. Germoe's Chair. It existed in the time of Leland. There is also the holy well of the Saint near the church.

ST. GLUVIAS, ABBOT, CONFESSOR.

DEDICATION—the parish-church of St. Gluvias (Penryn).

The feast is on the first Sunday in May.

ST. GONANT, HERMIT, CONFESSOR.

OTHERWISE called Gomond. The real name is Conan. He was a hermit at Roche, where the parish-church is dedicated to him. The popular tradition is that he was a leper who lived in the hermitage on a rock, and was daily attended by his daughter, who brought him meat and other necessaries. He had a well cut in the rock, whence he drank.

The date at which he lived is uncertain. His feast is on the Sunday before the second Thursday in June.

ST. GURON, HERMIT, CONFESSOR.

THIS was the saintly recluse who surrendered his cell at Bodmin to St. Petroc when the latter arrived there. He then retired to another place (Leland, Col. i, 75). St. Goran in the deanery of St. Austell is probably the place he chose. He had a chapel at Gorran-Haven, and also at Bodmin. The holy well in the churchyard at Bodmin is by moderns called by his name. Bodmin is Bodd-Mynachan, the place or *abode* of *monks*.

ST. GWYTHIAN, CONFESSOR.

THE church of Gwythian is dedicated to this Saint, and St. Gothian's chapel remains in the sands, a ruin, possibly as ancient as that of St. Piran at Perranzabuloc. St. Gwythian is a daughter-church to St. Phillack, and therefore a later foundation.

Gwythian feast is on November the 1st.

ST. HELEN, QUEEN, WIDOW.

DEDICATION—The parish church of Helland (Llan Helen). The feast is kept on the first Sunday in October.

ST. HIA, VIRGIN.

ONE of the Irish settlers in Penwith. According to William of Worcester, she died and was laid at what is now called St. Ives. The feast at St. Ives is kept on February the 3rd.

St. Hia should be represented clothed in white wool, as an Irish abbess, with a white veil, and holding a leaf.

ST. HILARY, BISHOP, CONFESSOR.

THE feast at St. Hilary is observed on January the 13th, and at Marazion on the Sunday in the Octave.

ST. HUGH, BISHOP, CONFESSOR.

THE church of Quethiock is dedicated to St. Hugh. The feast is observed on November the 2nd.

In art he should be represented as a bishop, carrying a hive of bees.

ST. HYDROC, HERMIT, CONFESSOR.

OF Lanhydroc. William of Worcester says that he was a hermit, and that his day, according to the Bodmin calendar, was May the 5th. He was probably of Irish origin.

ST. HYLDREN, BISHOP, CONFESSOR.

LANSALLOS church is dedicated, according to Bishop Bytton's Register, to S^{ta} Ildierna; and in Bishop Stapeldon's Register the patron is also given (1320) as S^{ta} Ildierna.

ST. ILLOGAN, PRIEST, CONFESSOR.

THE church of Illogan, near Redruth, is dedicated to a Saint of this name.

ST. INDRACT, MARTYR.

LANDRAKE, in Bishop Stapeldon's Register, 1327, is Lanracke. In Domesday, it is Riccan. The church is supposed to be dedicated to St. Peter, and the village feast is held on June the 29th, St. Peter's day. The name, however, and the situation, near St. Dominic, favour the idea that it was a foundation of St. Indract. Landrake (Llan Indract).

In art Indract should be figured as a pilgrim, with a salmon in his hand, and a staff that is putting forth oak leaves.

ST. ITHA, VIRGIN, ABBESS.

DEDICATIONS—The parish-church of St. Issey. (Ecton gives Issye, *alias* Ithy.)

The parish-church of Mevagissey, according to Ecton, is dedicated conjointly to St. Mewan and St. Issey.

The parish-church of St. Teath.

St. Issey feast is on the Sunday nearest to November

the 20th. St. Teath fairs are on the last Tuesday in February and the first Tuesday in July.

In art she should be represented in white, as an Irish abbess, with a stag-beetle or crab at her side, or with an angel bearing loaves, as it was fabled that she was fed with bread from heaven.

ST. JAMES, APOSTLE, MARTYR.

THE churches of Kilkhampton and Jacobstowe are dedicated to St. James. Kilkhampton feast is on July the 25th, St. James the Great. Jacobstowe feast is on August the 5th, O.S. St. James' day.

ST. JANE.

IN Zennor parish, at Gurnard's Head, are the remains of a chapel-Jane. The saint is Eoghain or Euny.

ST. JULIAN.

A HOLY well of St. Julian, in good condition, is in the parish of Maker; but as the chapel is dedicated to St. Julitta, the attribution to St. Julian is a modern, popular error.

ST. JULITTA, WIDOW.

THE feast at St. Juliot's is on the nearest Sunday to June the 29th, probably a mistake for June the 27th, O.S. feast of Cyriacus and Julitta, which is on June the 16th.

The chapel at Tintagel, now in ruins, but still with its altar, is said by Leland to have been dedicated to St. Ulitte or Uliane.

ST. JUST, DEACON, CONFESSOR.

THERE are in Cornwall two churches and parishes bearing the name of St. Just ; one in Rosland, and the other near the Land's End.

St. Just of Rosland is distinct from the other. In the Roman calendar there are twenty-three Justs and seven Justins.

In art St. Just should be represented as a hermit or pilgrim with a staff.

His death would have taken place about 540.

ST. JUST, PRIEST, CONFESSOR.

ST. JUST-IN-PENWITH is probably a different person from St. Just-in-Rosland, as the Land's End district was almost exclusively settled ecclesiastically by Irish.

At St. Just the feast varies from October the 30th to November the 8th.

ST. JUTWARA, VIRGIN, MARTYR.

IT is possible that Lanteglos-by-Camelford may have been dedicated originally to Jutwara. The church is now supposed to be dedicated to St. Julitta.

There is a holy well, in fair preservation, with remains of a chapel at Jutwells, which may be a contraction for Jutwara's well. The day of the Translation of the body of St. Jutwara to Sherborne Abbey was observed on July the 13th. What seems confirmatory of the identification is that at Camelford, in Lanteglos parish, a fair is held

on July the 17th and 18th, *i.e.* within the week or octave of the feast of the Translation of St. Jutwara.

In art she should be represented holding a sword and with an oak tree at her side.

ST. KEA, ABBOT, CONFESSOR.

ST. KEA died on the first Sunday in October, and at St. Kea the feast is kept on the nearest Sunday to October the 3rd.

In art the Saint is represented with a stag at his side and holding a bell.

ST. KENWYN, VIRGIN.

IN Bishop Bronescombe's Register the church of Kenwyn is called Keynwen. He dedicated it on September the 27th, 1259. It was a chapelry in the parish of St. Kea (or Landeghe). (*See* St. Keyne.)

ST. KEVERN, ABBOT, CONFESSOR.

KEVERN is a corruption of Aed Cobhran or Akebran.

ST. KEWE, OR KYWE, VIRGIN, ABBESS.

ST. KEWE occurs as Kigwe in the Welsh calendar. Kigwe, or Cygwe, is but the Welsh form of Cuach. Ladock is probably Llan-ty-Cuach. The feast of the patron-Saint is observed here on the first Thursday in January, and this fairly agrees with her festival as marked in the Irish calendars, January the 8th. At St. Kewe

there is a holy well, but whether it was referred to her or to St. Doewyn it is not now possible to say.

ST. KEYNE, VIRGIN.

DEDICATIONS—St. Keyne, by Liskeard, where is her famous holy well. Kenwyn chapel, now a parish-church.

And a chapel at East Looe, which was re-dedicated to St. Anne.

Her feast is observed on October the 8th.

In art she should be represented habited as a nun, and bearing in her hand an ammonite.

ST. KIERAN, ABBOT, CONFESSOR.

DEDICATIONS—The church and holy well at Perranzabuloe. In Domesday this church is spoken of as collegiate. The church of Perran-ar-worthal, where also there is a holy well. And the church of Perran-Uthno.

The church of St. Keverne was anciently a foundation of St. Akebran; but, as he was forgotten and his legend did not exist, the dedication was transferred to St. Kieran.

In art St. Kieran should be represented with a heron on the tower, or with a bunch of blackberries. As he was a bishop, he should have his staff but be habited in fawn-skins.

ST. LADOCA, VIRGIN, ABBESS.

IN the Episcopal Registers the patroness of Ladock is given as S^{ta} Ladoca.

Ladock feast is on the first Thursday in January.

ST. LEVAN, PRIEST, CONFESSOR.

ST. LEVAN'S church is in the district colonized by Irish settlers.

At St. Levan (in Penwith), the feast is observed on October the 15th.

In art he should be represented with a bell and a smith's tool.

ST. LUDGVAN, ABBOT, CONFESSOR.

THE parish of Ludgvan appears in Domesday as Luduham.

Ludgvan feast is observed in the week of the festival of the Conversion of St. Paul, January the 25th.

ST. MABENA, VIRGIN, ABBESS.

THE only church dedicated to her is St. Mabyn, on a wind-swept hill, but with pleasant wooded vales in the folds of the upland country. The church-tower is fine, and serves as a landmark.

St. Mabena is represented crowned, and bearing a palm in one hand and a book in the other, in the Wives' window at St. Neot.

ST. MACRA, VIRGIN, MARTYR.

MAKER church is held to derive its name from a dedication to St. Macra. The Episcopal Registers call the parish Macre.

She is represented in art with a book, and her breasts cut off and resting on the book.

ST. MADRON, ABBOT, CONFESSOR.

THE feast at St. Madron is on May the 17th. St. Madron's well was formerly famous for the miraculous cures supposed to be effected by the water. At the present time the people go in crowds to the well on the first Sunday in May, when the Wesleyans hold a service there, and a sermon is preached; after which divination goes on by dropping pins, pebbles, and little crosses of rush-pith into the water.

St. Madron should be represented as an abbot, holding a lighted lamp or lantern.

ST. MANACA, VIRGIN, ABBESS.

THE church of Manaccan, or Minster, was formerly a monastic establishment; probably, at its first institution, for women.

Manaccan feast is on October the 14th.

ST. MANACCUS, OR MANCUS, BISHOP, CONFESSOR.

LANREATH church is dedicated to St. Monach, or Manaccus. William of Worcester says that he was a bishop, and that his body reposed at Lanreath.

Lanreath feast is now observed on August the 3rd.

In the Young Women's window at St. Neot he is represented in episcopal vestments.

ST. MARTIN, BISHOP, CONFESSOR.

THREE churches in Cornwall bear the name of St. Martin, as well as one of the Scilly Islands.

Martin was Bishop of Tours, in 371. He died November the 11th, 401.

Camborne church was dedicated to St. Martin, and the feast is there held on November the 11th; St. Martin's day.

East Looe church is also dedicated to St. Martin.

At St. Martin-in-Meneage the feast is held on November the 14th.

[ST. MARTIN, PRIEST, CONFESSOR.]

ST. MARTIN-in-Meneage is in the midst of Irish foundations, and it is *possible* that it may have been founded by the Irish Martin from Ossory.

ST. MATERIANA, WIDOW.

DEDICATIONS—Minster, near Boscastle, where her body lay. Also the parish-church of Tintagel.

Tintagel feast is on October the 19th; Boscastle feast is on November the 22nd; but Minster feast is on April the 9th.

ST. MAWES, ABBOT, CONFESSOR.

THE ancient chapel of St. Mawes was existing till 1812, when it was pulled down and a new church erected on the site. The well of St. Mawes is still in use, and supplies the little place with water. Leland says, in his "Itinerary,"—"A praty village or fischar town with a pere, callid St. Maw's; and there is a chapelle of hym, and his chaire of stone a little without, and his welle. They caulle this saint there St. Mat . . . He was a bishop in

Britain, and (was) painted as a scholmaster." Probably Leland saw him represented with his disciples Tudy and Bodmael and holding his staff.

In art he is represented as an abbot.

ST. MAUGAN, ABBOT, CONFESSOR.

TWO churches in Cornwall are dedicated to St. Maugan or Meugint; one in Pyder, the other in Meneage.

The feast at Mawgan in Meneage is June the 18th.

The feast at Mawgan in Pyder is July the 25th.

In art St. Maugan should be represented in a black habit, with a book and a staff, and with his foot on a harp, as indicating that he had abandoned the hereditary profession of Bard for the Christian ministry, and as teacher.

ST. MAUNAN, BISHOP, CONFESSOR.

THE only dedication to St. Maunan or Maignenn in Cornwall is St. Mawnan, near Falmouth.

ST. MELANIUS, BISHOP, CONFESSOR.

MULLION is given in the Episcopal Registers as dedicated to St. Melanus. The feast-day at Mullion is November the 6th, which is the day of St. Melanius, Bishop of Rennes. St. Mellion also is held to have the same dedication, and may possibly have a similar origin. St. Melanius died in 530. He should be represented in episcopal habits, with a boat, as he died during a visitation of his diocese, and his body was placed in a boat on the Vilaine, and drawn up stream to the city of Rennes.

ST. MELOR, MARTYR.

DEDICATIONS to him in Cornwall are—

Mylor, where it is supposed that he was killed. The feast-day, however, points rather to the father, Melyan, or Melian, than to the son.

Linkinhorne (Lan-Tiern) is also dedicated to him. Here there is a fine holy well. The date of his death would be about 544. In art Melor should be represented with a silver right hand and a brazen left foot, and a branch of hazel-nuts should be in his silver hand.

ST. MENEFRIDA OR MINVER, VIRGIN, ABBESS.

MENEFREDA is the Latin form of the name. Minver is probably Mwyn-vawr, in contradistinction to Mwyn-bach. There is reason to hold that St. Merryn was dedicated to the same Saint.

ST. MERIADOC, BISHOP, CONFESSOR.

THE church of Camborne was dedicated to him. His feast is on June the 11th. But *see* ST. MARTIN (page 437).

ST. MERWENNA, VIRGIN, ABBESS.

PATRONESS of Marhamchurch, and a reputed daughter of Brychan. The same as Morwenna, Minver, and Merryn.

ST. MEUBRED, OR MYBARD, HERMIT, MARTYR.

HIS feast at Cardynham is on the Thursday before Pentecost.

Meubred is represented in one of the windows at St. Neot wearing a brass cap, or a yellow cap, on his head, in his left hand a short staff, in his right he carries his head. The inscription is "Sancte Maberde, ora pro nobis."

ST. MEVAN, ABBOT, CONFESSOR.

HIS feast is on June the 21st, but at Mevagissey on June the 29th. At St. Mewan the feast is five weeks before Christmas. He died in 617. In art he should be represented as an abbot, with a dragon at his side, held in leash by his stole.

ST. MICHAEL, ARCHANGEL.

WILLIAM OF WORCESTER gives as churches and chapels so dedicated, one on Rowtor, that at Roche (the chapel on the Rock), St. Michael's Mount, and Trewen. To these may be added St. Michael-Penkevil, St. Michael-Caerhays, and Michaelstowe.

ST. MORAN, BISHOP, CONFESSOR.

THE parish-church of Lamorran (Llan-Moran) is dedicated to this Saint.

ST. MORWENNA, VIRGIN, ABBESS.

THE name Morwen has many forms. It has assumed that of Modwenna; but both are the same as the Irish Monynna, who appears in Welsh as Mwynen. The foundations in Cornwall, not necessarily made by Monynna herself, but by her disciples, and affiliated to her head-house and under her rule, would be Morwenstowe, Marhamchurch, St. Minver, and St. Merryn.

The day of St. Morwenna is July the 6th. The feast at St. Merryn is on July the 7th. That at Marhamchurch is on August the 12th. At Morwenstowe the feast is on June the 24th, as both the church and the holy well were withdrawn from St. Morwenna and placed under the patronage of St. John the Baptist. The feast of St. Minver is on November the 24th, according to William of Worcester.

In Morwenstowe church is an ancient fresco representing the Saint as a nun, with one hand raised in benediction, and the other holding something, indistinguishable, in her hand, to her breast.

In art Morwenna might well be represented as an Irish abbess, in white, with a swan at her side.

ST. NEOT, HERMIT, CONFESSOR.

THE Saint died in 877. His festival is about July the 31st. At St. Neot the feast is kept on the last Sunday in July. The holy well there is in good condition. Anciently Menheniot (Men-hen-niot) was probably dedicated to him. The name signifies "The old stone of Neot."

ST. NEWLYNA, VIRGIN, MARTYR.

THE feast at St. Newlyn is on November the 8th.

In art St. Newlyna should be represented holding a sword, and trampling on Nizan.

ST. NON, WIDOW.

HER principal foundation was at Altarnun, an important parish comprising over 11,200 acres, with church,

holy well, and sanctuary. Another is Pelynt (Plou-nin), where there is a holy well. At Gram-pound is a chapel of St. Non; and at Porthscatho, in St. Gerrans, is a holy well bearing her name.

The feast at Altarnun is on June the 25th, and also at Pelynt. According to William of Worcester her day, as observed at Launceston, was July the 3rd.

ST. ODULPH, CANON, CONFESSOR.

THE church of Pillaton is dedicated to this Saint.

ST. OLAVE (= GWYNLLYW), KING, CONFESSOR.

POUGHILL church bears the name of St. Olave. The date of the death of Gwynllyw was about 550. His day is March the 29th.

In art St. Gwynllyw should be represented as a king, with a white ox by his side, having a black spot between its horns.

ST. PADARN, BISHOP, CONFESSOR.

FOUNDATIONS are North and South Petherwyn. Werrington was another, according to the Bull of Celestine III to the Abbey of Tavistock, which speaks of Werrington (Walrington) as a church of St. Paternus.

ST. PAUL, BISHOP OF LEON.

THE only dedication to St. Paul in Cornwall is "Paul," by Penzance.

ST. PETROC, ABBOT, CONFESSOR.

DEDICATIONS are—The church and priory of Bodmin, and the parish-churches of Padstow, Little Petherick, and Trevalga. St. Petroc's day is June the 4th.

ST. PIALA, VIRGIN, MARTYR.

THE parish-church of Phillack has her as patron. "Felicitas" in the Episcopal Registers.

ST. PROBUS, CONFESSOR.

NOTHING is known of this Saint, who, with St. Grace, was patron of the church that bears his name. The parish-feasts of Probus are April the 5th and the 23rd.

ST. PROTUS, MARTYR.

ALSO called Pratt, patron of Blisland. The feast is on September the 22nd.

ST. RUAN [RUMON], ABBOT, CONFESSOR.

THE churches bearing his name are Ruan-Major, Ruan-Minor, and Ruan-Lanyhorne.

ST. SAMSON, BISHOP, CONFESSOR.

SOUTH HILL and Golant are his two churches in Cornwall. The isle of Samson in Scilly takes its name from him. He died about 563. His day is July the 28th.

ST. SENARA, WIDOW.

AT Zennor, near the Land's End, is a church dedicated to this Saint. The feast is on May the 1st.

ST. SENNEN, BISHOP, CONFESSOR.

THE feast of Sennen is on June the 30th.

ST. SIDWELL, OR SATIVOLA, VIRGIN, MARTYR.

ST. SIDWELL and her sister St. Wulvella are patronesses together of Laneast, where also is their holy well, in good condition, whence water is still drawn for baptisms.

Nansidwell (*i.e.* Llan Sidwell), in Mawnan, may have been the site of a chapel under her invocation.

August the 2nd is given as her day, and this is the day on which her feast was observed at Launceston. At Laneast the feast is regulated by that at Altarnun, and falls on the last Sunday in July or the first in August.

ST. SITH, VIRGIN, ABBESS.

IN the centre of the stone camp of Hellsbury, in Michaelstowe parish, are the ruins of an oblong orientated chapel dedicated to St. Sith. The fragments of cut granite belong to the fifteenth century.

St. Sith is but another name for Itha. Her day is January the 15th.

ST. SITHNEY, ABBOT, CONFESSOR.

THE feast at Sithney is on August the 3rd. In art St. Sithney might be represented with the sun at his side.

ST. STITHIANA, VIRGIN.

IN Bishop Bronescombe's Register, 1268, the patroness of Stythians appears as Sth Stethyana.

ST. SYMPHORIAN, MARTYR.

THE churches of Forrabury and Veryan are dedicated to Symphorian, martyr, of Autun, in Gaul, A.D. 180. The ancient name of Veryan was Elerky. St. Symphorian's day is August the 22nd.

ST. TEATH, VIRGIN, ABBESS.

IN the visitation of 1539, for the taking of an inventory of church goods, St. Teath is given as St. Etha. In like manner St. Ebb has been converted into St. Tebb.

ST. TEILO, ABBOT, BISHOP, CONFESSOR.

THE only dedication to St. Teilo in Cornwall is a ruined chapel of St. Dillo in St. Buryan parish. His day is February the 9th.

ST. TIWENNOC, ABBOT, CONFESSOR.

TOWEDNACK is called the chapel of St. Tiwennoc, Confessor, in Bishop Stafford's Register, 1414. Towednack was a chapelry in the parish of Lelant. A complaint was made in 1409, by the inhabitants, of the difficulty felt by them in attending their parish-church, and Bulls were obtained from Popes Alexander V and John XXIII, for the dedication of the dependent chapels of Tiwinoc and St. Ya (St. Ives), to obviate this inconvenience. This was accordingly done on October the 9th, 1411.

ST. TORNEY, BISHOP, CONFESSOR.

THE only church founded by him in Cornwall is North Hill. The revel-day at North Hill is on September the 8th, or the Sunday after.

In art St. Torney should be represented as a bishop holding two staves (Clones and Clogher), and with a chalice into which a raindrop is falling.

ST. TUDY, ABBOT AND CONFESSOR.

IN Domesday the parish of St. Tudy is called Eglos-Tudic. The feast at St. Tudy is now on May the 21st, *i.e.* old style St. Tudy's Day.

ST. VEEP, BISHOP, CONFESSOR.

BISHOP STAPELDON, 1308, Bishop Grandisson, 1349 and 1361, Bishop Stafford, 1400 and 1414, name the church Ecclesia S^{ti}. Vepi. So also the Taxation of Pope Nicholas IV.

The feast at St. Veep is on the Wednesday before Midsummer Day.

ST. VORCH, VIRGIN.

LANLIVERY church, according to Tonkin, is dedicated to St. Vorch, and the name Lanlivery is Lan-le-Vorch.

The feast of Lanlivery is on the first Sunday after the first Tuesday in May.

ST. WARNAC, BISHOP, CONFESSOR.

A BAY in Scilly bears the name of St. Warnac, or Warne. Troutbeck, in his "Isles of Scilly," states that he is said by tradition to have been an Irish Saint, who came over in a wicker-boat covered with raw hides.

ST. WENAPPA.

THIS would be the Latin form of Gwenefwy. Gwennap feast is on Whitsunday.

ST. WENDRON.

THE patroness of Gwendron appears in the Episcopal Registers as Wendrona.

Wendron feast is on the nearest Sunday to October the 28th.

ST. WENN, MARTYR.

DEDICATIONS are—The parish-church of St. Wenn, the parish-church of Morval, and a ruined chapel at St. Kewe.

The feast at St. Wenn is on October the 18th.

ST. WILLOW, HERMIT, MARTYR.

THE name of the patron-saint of Lanteglos-by-Fowey. It is so given in an Assize-roll for 1284.

William of Worcester, who calls him Vylloc or Wyllow, says that he was of Irish origin, and that he lived as a hermit. According to the same authority, his feast was kept at Lanteglos on the Thursday before Pentecost.

ST. WINNOW, BISHOP, CONFESSOR.

THE Cornish Winnow is Gwynnoc or Gwynno.

ST. WINWALOE, ABBOT, CONFESSOR.

DEDICATIONS are—The parish-church of Landewednack (Bronescombe, 1279: Stapeldon, 1310 and 1314. The chapel of Gunwalloe. Here there is a holy well, which, being on the beach and within reach of high tides, has become choked with sand. It was customary to clear it on the feast. The churches of Tremaine, Towednack, and Tresmere. A chapel at Cradock, in St. Cleer (Stafford's Register, 1417).

The day of St. Winwaloe is March the 3rd.

In art he is represented with a crane at his side, and habited as an abbot.

ST. WULVELLA, VIRGIN, ABBESS.

ST. WULVELLA is not only patroness and foundress of Gulval, but also, conjointly with her sister Sidwell, of Lancast. Gulval holy well was at one time greatly resorted to. There is also a holy well at Lancast.

The feast at Gulval is observed on the Sunday nearest to November the 12th.

In a window of Lancast church St. Wulvella is represented, in stained glass, as an aged abbess, crowned, and with staff and veil.

ST. WYNER, MARTYR.

THE same as St. Fingar or Gwynear. In Bishop Stapeldon's Register, 1319, Gwynear is called "Ecclesia S^{ti} Wyneri." Leland gives the name as Wymer.

GLOSSARY OF ARCHITECTURAL TERMS.

Abacus.—The uppermost member of a capital. The Norman abacus is flat on the top, and generally square in the earlier period, with a plain chamfer on the lower edge; or a hollow is used instead. As the style advanced, other mouldings were introduced, and in elaborate buildings several are occasionally found combined, as on the south side of the choir of Rochester Cathedral. It is very usual to find the hollow on the lower edge surmounted by a small channel or a bead. If the top is not flat, it is a sign of transition to the succeeding style. There are many examples of this, as at St. Germans, and in the doorways of Tintagel and Morwenstowe. They are usually from four to five inches deep. The circular capital at Morwenstowe is like an enriched abacus.*

Aisle.—The lateral division of a church; its wings (*alae*). The north aisle at St. Germans, removed in 1803, was covered by a lean-to roof, the weathering of which still remains on the east side of the north tower. Portions of the Norman aisles remain at St. Breward and North Petherwyn.

Altar.—Altars were generally of wood during the first four or five centuries of the Christian era. Subsequently they were made of stone only; and this custom prevailed until the Reformation. The slab forming the altar was sometimes supported on pillars or brackets, but usually on solid masonry. It was marked with five crosses cut on the top, in allusion to the five wounds of Christ. In the early ages there was but one altar in any church; but in later times there were frequently several, each dedicated to a particular Saint. About half of a small Norman altar-slab remains in Lanreath Church. There is a more complete slab preserved in St. Phillack. There are no complete Cornish examples *in situ*. The slab in Towednack Church is pre-Norman.

Ambry, or *Aumbry*.—A locker or cupboard by the side of an altar, to contain the vessels belonging thereunto.

There are no aumbries in Cornwall which can be definitely assigned to the Norman period.

Apsè.—The semicircular or polygonal termination of a church or of its aisles. There are no Norman examples in Cornwall. †

Arcade.—A series of arches, either open, or closed with masonry, supported by columns or piers; frequently used for the decoration of the walls of churches, both exterior and interior. In

* At Durham and Buildwas cylindrical piers have octagonal abaci.

† Traces of an apsidal end were found at Stratton and at Redruth during the restoration of those churches.

Norman buildings we frequently find them consisting of semi-circular arches intersecting each other, but there are no examples in Cornwall.

The three westernmost arches of the north arcade of Morwenstowe are perhaps the most interesting examples of Norman workmanship in Cornwall. The two westernmost arches of the south arcade at St. Germans are all that remain of the Norman aisled church. The Norman arches at St. Breward appear to have been rebuilt. At Lelant we find an intact Norman arch in the north arcade. At St. Buryan there are two mutilated arches, now walled up, in the north wall of the sanctuary; and at St. Austell we find the two south chancel arches, with their piers, standing, but the arches are later. At St. Clether the Norman arcade has been entirely rebuilt.

Arches.—The earliest form of the Norman arch is semicircular with square edges, sometimes of two orders or arch-rings. The next method of decoration was to round off the edges and cover the face of the arch with ornamentation. The north arcade at St. Germans consisted of six semicircular arches, which were removed in 1803. The window arches in the west front are circular. The solitary Norman arch in the north arcade at Lelant and the walled-up arches at St. Buryan are probably the earliest arcade-arches in the county. Another type of arch is that with a tympanum or semicircular stone, resting on the jambs or capitals. The earliest example is the north door at Tintagel. There is but little variety in arch-mouldings in the county.

Ashlar.—Hewn or squared stone used in building, as distinguished from that which is unhewn or rough as it comes from the quarry. The best examples in Cornwall may be seen in the west towers at St. Germans, and in the responds at North Petherwyn, St. Breward, Morwenstowe, and South Petherwyn. The old builders carefully prepared their stone before commencing to build. When first quarried, stone generally contains a certain amount of moisture. When a block was squared ready for use, it was frequently tilted into such a position as to allow the moisture to drain into one corner. In early Norman work the jointing was very wide. In later work the joints became narrower, even less than a quarter of an inch. Some wide jointing may be seen in the north doorway of Tintagel Church. In the choir of Norwich Cathedral (circa 1060-1100), some of the joints measure more than an inch. Norman stonework was prepared with a small hand-axe or tooth-hammer, used with a lateral stroke.

Base.—The lower part of a pillar, wall, etc., the division of a column on which the shaft is set. In classical architecture the base was equal to half the diameter of the column, but in Norman and subsequent styles the previous laws of proportion were ignored. In mediæval architecture, the forms and proportions of the various members not being regulated by arbitrary

rules, the same varieties are found in the bases, and in all the other features of each of the successive styles. The early Norman examples resemble the bases of the Tuscan order; but they varied considerably. The sub-base (the portion which rested on the floor) was almost always square. The corners formed at the junction of the circular and square parts were usually filled with pieces of carving, called foot, or "spur," ornaments. The best examples of this form of ornamentation will be found in the bases of some of the Cornish fonts which are cut in hard stone.* The smaller foot-ornaments are more or less imperfect at St. Germans, where a softer stone was used. The bases in the north tower at St. Germans, the south doorway at Tintagel, and those in the south doorway at St. Martin's-by-Looe, are the earliest. In the early doorways at Tremaine and on the north side of Tintagel Church there are no bases. At St. Breward the piers rest on square foundations, the upper part being chamfered.

Batter.—A term applied to walls that are thicker at the base and slope inwards externally. Norman walls were frequently built in this manner.

Billet.—An ornament much used in Norman work; it was formed by cutting a moulding into notches. The parts which are left are arranged either in single rows or in a series of rows; in the latter case the billets and intervals occur alternately. There are no examples in Cornwall.

Buttress.—A projection from a wall to give additional strength and support. External buttresses were not used in classical architecture, as the projections were formed into pilasters or some other feature in the general arrangement, so as to disguise or destroy the appearance of strength and support. Norman buttresses, especially in the earlier part of the style, are generally of considerable breadth and very small projection, and add so little to the strength of the wall that it may be supposed they were used at least as much for ornament as for support. They are commonly not divided into stages, but continue of the same breadth and thickness from the ground to the top, and die into the wall with a slope immediately below the parapet, which frequently overhangs the perpendicular face of the wall as much as the buttresses project. There are no Norman parapets in Cornwall. The only churches where Norman buttresses exist in the county are at St. Germans Church, against the north and south towers; and at St. Crantock,† against the north transept walls. The angles were often shaped into half-round shafts, and string-courses were carried round them. At Rheims there are some half-round buttresses. At St. Mellion, near

* As at Bodmin, St. Thomas', Launceston, and St. Stephen's-in-Brannel.

† Partly rebuilt.

Saltash, a portion of a Norman buttress with an angle-shaft is built into one of the south walls of the church. At the end of the Norman period the buttresses were often of large projection, as at Fountains and Kirkstall Abbeys.

Cable-moulding.—A large bead, or torus moulding, cut in imitation of a twisted rope; much used by the Normans. Many fonts are decorated with a cable-moulding, either at the top or bottom of the bowl. The fonts at Morwenstowe and St. Conan's are both illustrated because of the cable-moulding which appears on the bowl of each. They are, however, in my judgement, undoubtedly of pre-Norman execution. It is, of course, possible that the cable-mouldings were cut by the Normans.

Campanile.—A bell-tower, generally attached to the church, but sometimes not connected with it, as at St. Feock (not Norman), or Gunwalloe. They are sometimes united merely by a passage or porch, as at Talland.

Capital.—A capital is the head of a shaft, pier, column, or pilaster. In later classical architecture the height of the capital was equal to the diameter of the column. The earlier type of capital consists of a mere impost-moulding, usually from five to six inches deep (as may be seen at Tintagel Church and at Tremaine), the under part of the impost being chamfered off or sometimes slightly hollowed. In later work, the impost is retained as an abacus above the capital; and sometimes the flat surface is ornamented, as at Morwenstowe, and in one of the capitals in the north tower at St. Germans.* An incised line was very frequently cut midway in the impost, as will be seen in all the capitals at St. Germans. This form was followed by a scalloped shell, and subsequently by a conventional treatment of foliage, in which birds and even figures were introduced. These occur, however, at the very end of the Norman period, between 1180 and 1190, and later. The capitals in the south doorways at Morwenstowe and Kilkhampton were carved towards the end of the Norman period. Plain capitals were often painted, as in the triforium of Norwich Cathedral. Early plain capitals were sometimes carved at a later period, the original outline being retained. A very common form for plain Norman capitals, especially on small shafts, is one resembling a bowl with the sides truncated (as at Landewednack and St. Cleer), so as to reduce the upper part to a square. These round mouldings are sometimes ornamented, but are often plain. This kind of capital continued in use till quite the end of the style. The manner in which the builders arranged the junction

* The impost or abacus is often carried along plain wall surfaces between the shafts as a string-course. The cushion-shaped capitals are the earliest; they are merely equal blocks with the angles rounded off. Later on, the lower part of the capital was cut into a series of rounded mouldings, tapering downwards to the top of the necking. Square capitals are almost universal in Cornwall.

of the plain inside arches and moulded jambs of the upper window in the west wall at St. Germans is curious. It reminds one of Saxon methods (see illustration).

Cavetto.—A concave moulding of about a quarter of a circle, used by the Greeks and also in Gothic architecture.

Chalice.—In the early ages it was commonly made of glass or wood, materials which were subsequently expressly forbidden.

Chamfer.—When the edge of a corner is taken off it is said to be chamfered.

Chevron.—A moulding, also called zigzag, characteristic of Norman architecture; but sometimes found with the pointed arch during the period of transition from the Norman style to Early English. Varieties of chevron or zigzag ornamentation are found only on semicircular arches in Cornwall; the best may be seen in the west doorway at St. German's, the south doorway of Kilkhampton, at Morwenstowe, and in other doorways. An interesting development of this ornament occurs in the Norman doorways at St. Cury and St. Mylor, and also in the remains of the clerestory windows at St. Germans.

Clerestory.—An upper story of windows, used in mediæval architecture to give an increase of light. The only trace of a Norman clerestory in Cornwall is at St. Germans Church.

Coffin.—There is a twelfth-century stone coffin in the south porch of St. Germans Church; and there is another, executed at about the same time, at Lostwithiel.

Corbel.—A projecting stone or piece of timber which supports a superincumbent weight. Several Norman corbel-heads are illustrated in the notice of Liskeard. Four Norman corbel-heads are worked into the south porch at Morwenstowe.

Cross.—The only Norman examples of gable crosses known to the writer are at St. Germans (west porch), and the fragment at Liskeard. Cornish wayside crosses have been ably dealt with in Mr. Langdon's well-known book.

Decorated.—A period of architecture ranging from about 1272 to 1377.

Doorways.—The earliest eleventh-century doorways in Cornwall may be seen at Tintagel Church, built between 1070 and 1080; and at Tremaine Church, circa 1085-1090; the lower portions of doorways at Landrake, Lanteglos-by-Fowey, and the (reconstructed) south-west doorway at St. Germans may also be included as belonging to the last-mentioned period. At Egloskerry (partly reconstructed), Treneglos (tympanum), and St. Stephen's-in-Brannel, are doorways which were built about 1090-1100. In the churches of Tintagel, Landewednack, St. Cleer, St. Martin's-by-Looe, and South Petherwyn, are doorways which were built between 1110 and 1130. The doorway now serving as the entrance to the White Hart Inn, Launceston, was probably made about this time. The doorways at St. Cury and Manaccan (a singular example) were probably built between

1130 and 1150. The later doorways at St. Anthony-in-Rosland, Kilkhampton, Morwenstowe, and the fine west portal at St. Germans, may all be included in the period between 1150 and 1180. There are no double doors in the county, but they are common abroad. There is an early tympanum-type of doorway at Ely; and some fine Norman ironwork at Haddiscoe and Sempringham.

Early English.—A period or style of architecture ranging from about 1190 to 1272.

Fillet.—A small flat face, or band, used principally between mouldings to separate them from each other. Norman mouldings are chiefly composed of concave and convex mouldings divided by narrow fillets.

Finial.—Termination of a pinnacle, or ornamented top of a gable, frequently elaborately carved. There is nothing in Cornwall which can be described as a Norman finial.

Flamboyant.—A style of architecture which was developed from the Decorated style, and was far more extensively used on the Continent than in the British Isles.

Font.—The vessel of stone or metal which contains the water used in baptism. There are a few fonts of Norman date made of lead (not in Cornwall); but, with these exceptions, the material commonly used is stone, lined with lead,* having a hole in the bottom of the bowl through which the water can be allowed to escape. By a Constitution of 1236, fonts were required to be covered and locked.

The forms of Norman fonts vary considerably in this country. Those which the writer has included are within the range of Norman influence, and they display a considerable variety † of design. At least two of them are in my judgement of pre-Norman date; namely, that now in the modern Chapel of St. Conan, in Egloshayle parish, and an even earlier example at Morwenstowe. Both have the same irregularly shaped bowls; but the ornamentation on the Morwenstowe example has been almost obliterated. It does not appear, however, to have had so much enrichment as the other specimen. It is possible that the rude mouldings on the St. Conan's example were re-cut by the Norman masons; but I think that the interlaced work was carved before the Conquest. There are no other known Cornish fonts with similar ornamentation. These fonts must, I think, be regarded as Celtic rather than Saxon. The St. Conan's font was rescued from the Rectory garden of Lanteglos-by-Camelford.

Type I.—The earliest type of Norman font in Cornwall known at the present time (for it is possible that others may be

* The object of the lead is to prevent the water soaking into the stone.

† Entirely different designs of fonts were executed by these craftsmen in various localities at the same period.

discovered in the future) is circular,* with or without simple ornamentation on the stem or shaft; such as those at St. Clether, St. Giles-in-the-Heath, St. Enodoc, and Launcells. The bowl at Forrabury † is decorated with a kind of basket-work ornament. ‡ The Ruan-Minor and Carnmenellis fonts are interesting examples of this type. Their approximate date would be 1080-1100. The singular triangular font at Tresmere belongs, I think, to this period.

Type II.—The fonts at St. Feock, St. Ladock, and Fowey are, in my judgement, a development of Type I. The ornamentation around the bowls is clearly of Grecian origin; and, as they appear to be fashioned out of either dark Elvan or Purbeck stone, both of which are exceedingly hard, they are in a good state of preservation. Lanreath font, of an unknown stone, is perhaps the earliest of this type, of which there are only four examples. The date is circa 1100-1130.

The font at St. Erme belongs as much to Type II. as to Type IV.

Type III.—The fonts at Lawhitton, Altarnun, and Advent belong to this type, of which the finest is perhaps that at St. Thomas', Launceston. There are many of this design, and they are principally found in the north and east of the county; they are largely made of Purbeck stone. That at Lewannick has an octagonal bowl, the sides being ornamented with curious geometrical devices. I have included it under this type. The approximate date is 1100-1130. The fonts at St. Cubert and St. Levan must also be included. The ornamentation on the bowls is similar, but not nearly so deeply cut as in the more typical design at Altarnun and Lawhitton.

Type IV.—It may be observed that the design of the fonts at St. Austell, Roche, St. Crantock, and Bodmin was a natural development of the previous type, the smaller shafts being placed under the heads usually found at the corners of the bowl of that type. The font at Lansallos is an early instance of this type. Examples of this description are numerous, and are found principally in the centre of the county. The Tintagel font is unique, I believe. The smaller legs are octagonal, and "straddle," like the legs of a milking-stool. The approximate date of these fonts is 1150-1180.

Type V.—The font at St. Germans Conventual Church is the most interesting of this type. The bowls are square (with the exception of the circular one at South Petherwyn), the legs or small shafts being octagonal instead of the usual circular

* The font at Chaddesley-Corbett, Worcestershire, circa 1140, although far more ornamented, is of the same shape.

† Unfortunately re-cut.

‡ The best piece of basket-work ornament is on the bowl of St. Enoder font.

form. The ordinary design of this type may be seen at Egloshayle. That at St. Tudy is uncommon. The approximate date of these fonts is circa 1150-1180. They will be found chiefly in the northern part of the county. The Perran-uthno font is an exceptional variety of this type, circa 1150. The re-tooled fonts at St. Gwithian and St. Phillack are varieties of the type.

Gable.—There are no Norman gables left in Cornwall.

Gargoyle.—A projecting spout used in mediæval architecture to throw the water, from the gutter of a building, clear of the wall. There are no Norman examples in Cornwall known to the writer.

Glazing.—During the middle ages the use of coloured glass in windows was almost universal, and was a striking and important source of decoration to buildings of nearly every kind, but most especially to churches. It appears certainly to have been employed as early as the ninth century, but no examples remain of so high antiquity. The oldest specimens that can be referred to in this country are in the aisles of the choir of Canterbury; these appear to be of the twelfth century. There is no Norman glazing in Cornwall.* In the case of Saxon windows, the glass was frequently placed about midway in the thickness of the wall: the Normans glazed their windows towards the outer surface, and succeeding builders adopted the same course.

Gothic Architecture.—The term "Gothic" appears to have been applied to any other form of architecture than Roman or Romanesque. It covers the great age of building which extended from the close of the Romanesque style to the re-introduction of classical architecture. Inigo Jones and Sir Christopher Wren were chiefly responsible for the Renaissance in English architecture. Gothic architecture is usually divided into three periods—

The "Early English," 1190-1272. During this style the mouldings became very diversified and minute, and often deeply undercut, in striking contrast to the bold and simple mouldings of the Normans. The arches and windows were more or less acutely pointed, and the roofs were of a steep pitch. The term "lancet" was given to the windows of the early part of this period. Later on, the windows became wider, the upper part being filled with geometrical tracery. The cusp-ends were usually pointed, and frequently enriched with carving. The rigid laws of proportion had already been put on one side by the Norman architects. It must not be supposed that each period sprang spontaneously into existence. The end of the previous style was closely interwoven with the

* The Norman north windows of Tintagel average about four inches wide. It is probable that they were closed with a shutter.

beginning of that which succeeded it, the intermediate style being termed "transitional."

The "Decorated" era ranged from circa 1272-1377. Its chief characteristics are that the arches and windows were less acutely pointed, and the mouldings less undercut. The heads of the windows were filled with flowing tracery. The term "Flamboyant" was given to the tracery as the lines became freer, and this phase was specially developed by French architects. In England the Flamboyant style rapidly passed to what is known as the "Perpendicular." The term "Decorated" implies a great elaboration of detail, and stone-carving reached its highest stage of perfection towards the end of the period. The pitch of the roofs was less steep than in the foregoing style. The term "Perpendicular" was derived from the method adopted by these builders, from about 1377 to 1500 and later,* of continuing the main lines of the tracery of the windows vertically, which certainly imparts an appearance of strength; it was a distinctly English phase of art, without parallel on the Continent. The arches assumed various shapes and became flatter at the top; they were known as "four-centred" arches; that is to say, the outline of the arch was composed of four separate curves. The pitch of the roofs became still less steep, the angle being usually about forty-five degrees. In Cornwall granite was seldom used for arches and windows until the beginning of the fifteenth century. About four-fifths of the ecclesiastical work of this county belongs to this period.

Hood-moulding.—(See Label-moulding.)

Impost.—A single horizontal moulding placed at the springing of an arch or the top of the jamb.

Intrados.—The soffit or under-surface of an arch, as opposed to Extrados.

Jamb.—The side of a window or doorway.

Keep.—The chief tower of a castle, in which the dungeon was situated. The keeps at Trematon, Restormel, and Launceston appear to have been constructed in late Norman times.

Label-moulding or Dripstone.—A projecting moulding over the heads of doorways, windows, and archways, either for ornament or to throw off the rain. In Cornwall they are usually five to six inches deep, the section being square at the top and the lower part chamfered or slightly hollowed; there is almost invariably a V-shaped line, incised just above the point of the chamfer, or hollow, as the case may be. These may be seen in the illustrations of doorways at Tintagel, Morwenstowe, Kilkhampton, and elsewhere. The earlier labels have no incised line. In enriched doorways labels were universal, and where

* Perpendicular architecture continued to the Reformation, and even later, but, I think, the culmination had been reached about 1500.

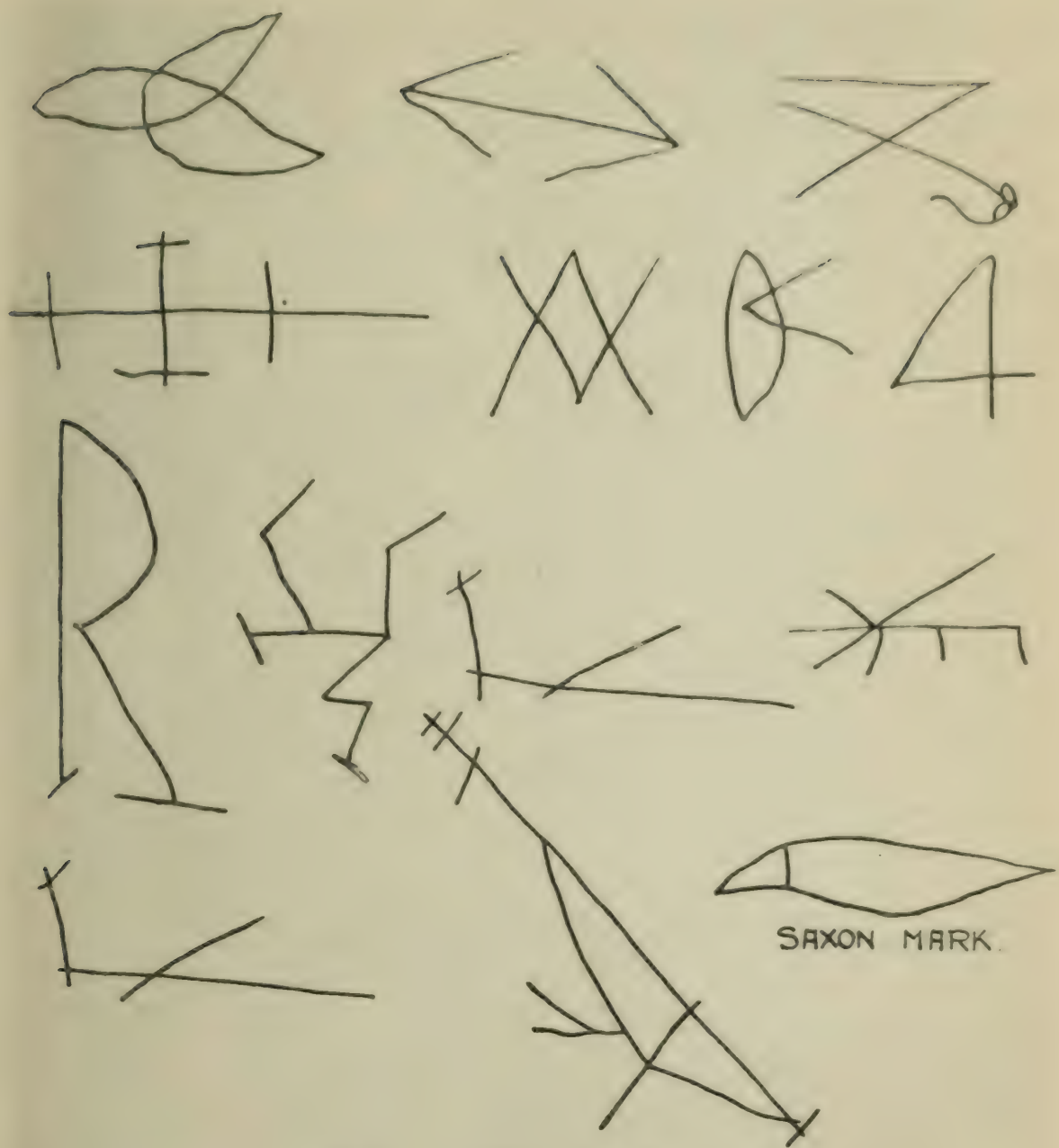
they are not in existence it is safe to say they have been destroyed. In some cases, as at St. Germans and Morwenstowe, the labels are enriched with carving.

Lintel.—A horizontal beam of stone or wood over a doorway or window. The lintel is the prototype of the arch frequently used by the Saxon builders.

Lozenge, Lozenge-moulding.—A term given to a form of Norman enrichment. (See the arch of south doorway of St. Cury Church, and the entrance doorway of the White Hart Inn at Launceston.)

Masonry.—In walls and monuments erected by the ancients, where the stones were of large size, no mortar was necessary. Its use seems to have been introduced into this country by the Romans. Where no mortar was used, the walls may be regarded as belonging to the interval between the departure of the Romans and the time when the best Saxon work was done. At St. Piran's Oratory, now in ruins, the walls were built without mortar. The joints of early Norman masonry were wide, as shown in the illustration of the north doorway of Tintagel Church, or in the window in the north wall of St. Eval. In their later work, the joints became finer and more regular. The stones were generally shaped with an axe, and usually approached cubes in form. Thick walls were often faced on both sides with ashlar-work, the core being filled up with rubble and mortar. In less important walls ashlar will be found on the outside only, the rubble facing of the interior being covered with plaster, as in the west wall of St. Germans.

In the Norman Cathedral at Norwich, commenced at the close of the eleventh century, very wide joints may be seen, especially at the east end, where some are even as wide as half an inch. It is a curious fact that the average jointing of the north side is not so wide, and that the bonding is not nearly so thorough as on the south side. The mason's marks on the stones are also different from those on the south. In the former case they are simply done with the hand; for instance, a rude drawing of a fish was found on several stones during some extensive repairs. On the south side, however, they are of geometrical form, a method almost universally adopted by Norman masons. Again, the heights of some of the main lines of the internal façades do not agree. From these points of difference it may fairly be inferred that a different class of workmen was employed in building the north side from those engaged on the south. It is quite likely that the Normans handed over the building of the uncongenial north side to Saxon workmen, while keeping the sunny side for themselves. Mr. Arthur Reeve informed the writer that, during the repairing of Waltham Abbey, he noted similar points of difference in the masonry of the nave, a considerable part of which he attributed to Saxon workmen employed in the time of King Harold, and



SAXON MARK.

NORMAN MASON'S MARKS

PLATE CLXIII.



POST NORMAN MARKS.

that the Saxon jointing was not so wide as that of their more scientific successors, the Normans. (Plates CLXIII & CLXIV.)

Miserere.—A small seat on the underside of the seat of a stall. When the seat (which was hinged) was turned up, the smaller seat formed a support during the part of the service which was said standing.

The fourteenth-century example at St. Germans is perhaps the best in the county. There are no known examples in this country earlier than the thirteenth century.

Mullion.—The upright division between the lights of windows. Mullions did not come into use until the thirteenth century, unless the divisions in Norman circular windows can be described as such; but there is nothing of this kind in Cornwall.

Narthex.—In the early Christian churches, a vestibule or portico, the entrance by which catechumens were admitted.

Ornaments.—The "interlaced" or interrupted ornament may be seen in miniature form on the impost-moulding over the capital in the third pier (from the west), in the north arcade at Morwenstowe. Interlacings were common in England before the Conquest, and after circa 1090, but somewhat rare between 1066 and 1090. Good examples occur at Castor (1124), Iffley, Northampton, St. Peter's, and Shobdon. The interlacing snakes occur on an eighth-century bas-relief on the wall of the old Cathedral at Athens; on the jamb-slabs of the Anglo-Saxon doorway of Monkswearmouth; in Norman doorways at Kilpeck; on a fourteenth-century capital at Oakham; and elsewhere. (*See* Bond's "Gothic Architecture.")

No specific date can be assigned to any particular ornament, as the same device was used in doorways, etc., which are known to be of different dates. I have not found any example of the billet-moulding in Cornwall. *The nail-head* ornament may be seen in doorways at St. Stephen's-in-Brannel, Manaccan, and St. Mylor. *The embattled fret* ornament occurs in the jambs of the south doorway at St. Cury. *The "lozenge"* ornament may be seen in the arch of the doorway of the White Hart Inn (brought from the Priory) at Launceston. A fine example of *the "arched"* ornament may be seen in the south doorway of St. Anthony-in-Rosland. *The "pellet"* ornament occurs in the label of the second arch (from the west) of the north arcade at Morwenstowe. A form of "*antique*" or Greek ornament occurs on the bowls of the fonts at Lanreath, Fowey, St. Feock, and St. Erme. The varieties of the "*star*" ornament may be seen in the fragment of the Norman altar-slab at Lanreath Church and on the top of the bowls of the fonts at Fowey, St. Ladock, and St. Feock. It is found in Roman work, and at Canterbury. And it is the prevailing ornament on the sides of the bowls of Type III. The ornament most frequently used by the Norman craftsmen is *the "chevron"* or

"*zigzag*." The stars and the zigzags are almost exact reproductions of devices found on ancient Roman stones, such as the fine altar discovered not long ago at Lantchester, in Durham. The initial method of fashioning the mouldings in an arch or jamb into zigzag forms was to cut shallow mouldings on the outermost face of the arch-ring or jamb. The next step was to sink the alternate folds, or points, of the zigzag, so that a dual zig-zag effect was produced, and the play of light and shade on the wavy surface of the arch was obtained. The next development was to cut the underside of an arch (or in the case of a jamb the inner side) into similar zigzags. By this means, the square outline of the arch- or jamb-stones was lost altogether; and, indeed, it may be seen by careful examination of the arches over the south doorways at Kilkhampton and Morwenstowe that no fewer than three zigzag surfaces, or planes, were produced on one stone of an arch-ring. It follows, as a matter of course, that the strength of an arch ornamented in such a manner is impaired, and, consequently, where great superincumbent weight had to be allowed for, this kind of treatment had to be modified. In the south jamb of the west doorway at St. Germans another variety of zigzag work may be observed. In the middle order of this jamb two zigzags meet at right angles; but, instead of the pointed angles coming together, the treatment is reversed, by making the points of the one work into the receding angles of the other. The "*face ornament*" consisted of a series of (usually distorted) human faces, arranged side by side in the ring of an arch, with three or four inches interval between them. The spaces between the heads or faces are moulded, so that the faces appear to rest on the moulding. The forehead and eyes stand out in relief from the hollow, which, I believe, invariably runs between. The lower part of the head is absorbed by a bold roll moulding, on which the nose, and sometimes the mouth, stand out in prominent relief. (See the middle arch of the north arcade, Morwenstowe, and the south doorway, Kilkhampton.) The "*bird-beak ornament*" is carried out in the same method as the "face or head ornament." Instead of human features, the head and beak of a conventional bird are carved. It often appears alternately with the face ornament in the same arch-ring, as at Morwenstowe and Kilkhampton. The *cable-moulding* is a conventional representation of a rope, and is frequently found in Norman or Romanesque work, chiefly around circular bowls of fonts. It is also met with in Saxon, British, and Roman work, and on Roman lead coffins; also in early Irish work. In Cornwall it may be seen on the pre-Norman fonts at Morwenstowe and St. Conan's, Egloshayle. The *nebule* pattern occurs on the margin of the bowl of the font at South Hill.

In the Norman style the mouldings consist almost entirely of rounds and hollows, variously combined, with an

admixture of sprays, and a few fillets ; the ogee and ovolo are seldom to be found, and the cyma recta scarcely ever ; in early work very few mouldings of any kind are met with, and it is not till the style is considerably advanced that they become common.*

Parapet.—A breast-work or low wall, used to protect the ramparts of military structures, such as towers and castles, and the gutters, roofs, etc., of churches and other buildings. In Norman architecture they are plain, or occasionally, perhaps, have narrow embrasures in them at considerable intervals apart. There is no instance of a Norman parapet left in Cornwall.

Perpendicular.—A period or style of architecture which was developed in Great Britain alone, ranging from about 1377 to about 1500.

Piers.—The earliest piers were more often square than round. Shafts for smaller piers, about three-quarter round, are usually set in square recesses, but frequently occur under the inner ring of an arch. In the case of a wide arch under a tower, as St. Germans, the shafts were set in pairs. At St. Crantock there are remains of such shafts behind the chancel-screen ; they formed the east responds of a Norman central tower. Shafts were often divided by bands and otherwise ornamented. Elaborate work, however, of this description is not found in Cornwall. The shafts used in the jambs of doorways are slender, seldom exceeding six inches in diameter. Such shafts will be seen in the drawings of the doorways at Landewednack, St. Cleer, St. Cury, and St. Germans, the tops being ornamented with capitals. † In the south doorway at Tintagel one of the shafts is octagonal, the other being circular. Norman piers supporting arches are nearly all circular in this county. Square responds, however, occur at North and South Petherwyn, St. Breward, and Morwenstowe.

Pinnacles.—Pinnacles were not used in Norman architecture,

* In Norway and Denmark, during the eleventh and twelfth centuries, carved ornament of the very highest merit was produced, especially the framework round the doors of the wooden churches ; these are formed of large pine planks, sculptured in slight relief, with dragons and interlacing foliage in grand sweeping curves ; perfect masterpieces of decorative art, and displaying the keenest inventive spirit and originality.

† In the eleventh century cylindrical piers seldom occur, except in the West of England, as in the choirs of Gloucester and Tewkesbury, where they are short and massive. As a rule, either all the piers are compound, as at Norwich, or compound piers alternate with cylinders, as at Durham. In twelfth-century churches cylinders and octagons are found alternately, as in Peterborough choir, while in the West of England nearly all the naves have cylinders. At Gloucester and Tewkesbury these are of enormous height and bulk. Where the compound pier is employed it contains, in the best examples (*e.g.* at Durham), a separate shaft or column for each order of the arch and for each rib of the vault.

though there exist a few small turrets of late date, with pointed terminations, which appear to be their prototypes. There are no Norman examples in Cornwall. In fifteenth-century towers they occur frequently at the top corners.

Piscina.—A niche in the east or south wall of a chancel, chancel-aisle, or transept. The existence of a piscina is a clear indication of the former existence of an altar. In Norman times the bowl was often brought forward from the wall, being hollowed out of a capital resting upon a shaft. The drain was pierced in the bottom, with an outlet carried through the wall. The only instances of Norman piscinae are at Egloskerry, Creed, and Altarnun. In later times it was often elaborately carved. Sometimes it is double, with two drains; the one for receiving the water in which the hands had been washed, the other for the reception of the water with which the chalice was rinsed at the close of the mass. The remains of three basins will be found occasionally; and, in the case of large Cistercian abbey-churches, they were sometimes fixed on the floor. There is a double piscina of early-thirteenth-century date in the Church of St. Just-in-Rosland.

Plinth.—The plain projecting face at the bottom of a wall, just above the ground, as in the west front at St. Germans. The top is finished with a chamfer or splay. A sub-base may be seen under the tower piers and shafts in the same church.

Porch.—There are no Norman examples in Cornwall. At Southwell Minster there is a fine Norman north porch with three windows above the entrance-arch.

Roofs.—No traces of Norman roofs or of their woodwork exist in Cornwall. They were high pitched; and, if there was a ceiling, it was flat, as at Peterborough Cathedral. They appear to have been plain and massive inside, and covered with lead or with oak shingles.

Shaft.—A slender pier or pillar, generally circular, used for ornamental rather than for constructional purposes, and seldom exceeding eight inches in diameter. They are frequently clustered round a larger pier, as in very many fonts; and are often inserted in the corners of recessed door-jambes, as in the west doorway at St. Germans, and other of the illustrated examples. In early Norman work they were cut out of solid masonry; but in later work they were often detached and of a different kind of stone.

String, String-course.—A projecting horizontal band or line of mouldings. A mutilated example of a Norman string-course may be seen under the clerestory windows at St. Germans. The Keep of Launceston Castle was surrounded with a bold and simple string-course of rounded section, a considerable portion of which remains. The abacus or impost-moulding is carried round the tower-piers as a string-course at St. Germans. And the impost-moulding is carried along the deeply recessed

western doorway at the spring level, through the alternate orders, which are without capitals. Label-mouldings over windows and doorways were often continued horizontally along the wall as a string-course, but there are no examples of this in Cornwall.

Towers.—Norman towers are generally square and rather low, seldom rising by much more than their own breadth above the roof of a church, and sometimes not so much. They generally have broad, flat buttresses at the angles, and are usually provided with a stone staircase carried up in a projecting turret. The only examples in Cornwall are at St. Germans, St. Gennys, St. John, St. Enodoc, Saltash, and Bodmin.

Tympanum.—The triangular space in a classical pediment or doorway, but applied also to the arched head of a mediæval doorway. In Cornwall it was used by the Normans without an arch over it, so that it has to bear the entire weight of the wall above (as at Tremaine, Egloskerry, and St. Michael-Caerhays), but protected by a label-moulding or dripstone five or six inches wide. In other parts of England the Norman and later tympana are profusely sculptured.

Walls.—It will be seen from the various ground-plans that the Norman masons built their walls between two feet six inches and three feet in thickness. Church walls are seldom found less than the former measurement, but they often exceed the latter, as at St. Germans, Tintagel, and the west wall at Blisland. The above dimensions do not refer to tower-walls, which are usually not less than six feet thick. The Normans do not appear to have been very careful about their foundations. Pillars and walls were frequently built without any footings; nor did they deem it necessary to excavate far below the surface. They trusted to the great thickness of their walls. The masonry was often composed of external facings* of ashlar or cut stone, whilst the space between, which was sometimes considerable, was filled in with grouted rubble. The jointing between the stones (throughout the eleventh century) sometimes exceeded an inch and a quarter; and, consequently, wide joints indicate early masonry. The jointing became closer in the twelfth century and in certain cases stones are jointed quite close. In the ashlar or smooth stonework at St. Germans the joints average three-eighths of an inch. In the greater number of the illustrated doorways the joints average about a quarter of an inch, and in some cases less.

Weathering.—A slight inclination given to horizontal surfaces, especially in masonry, to prevent water from lodging on them. The term especially applies to the tops of buttresses. In the case of thick walls, such as those of towers, the walls lessen in thickness by stages; the top stage being frequently only half the width of the ground stage. The line at the junction of any two stages is covered by a weathering.

* Or "shiners," as the Cornish term them.

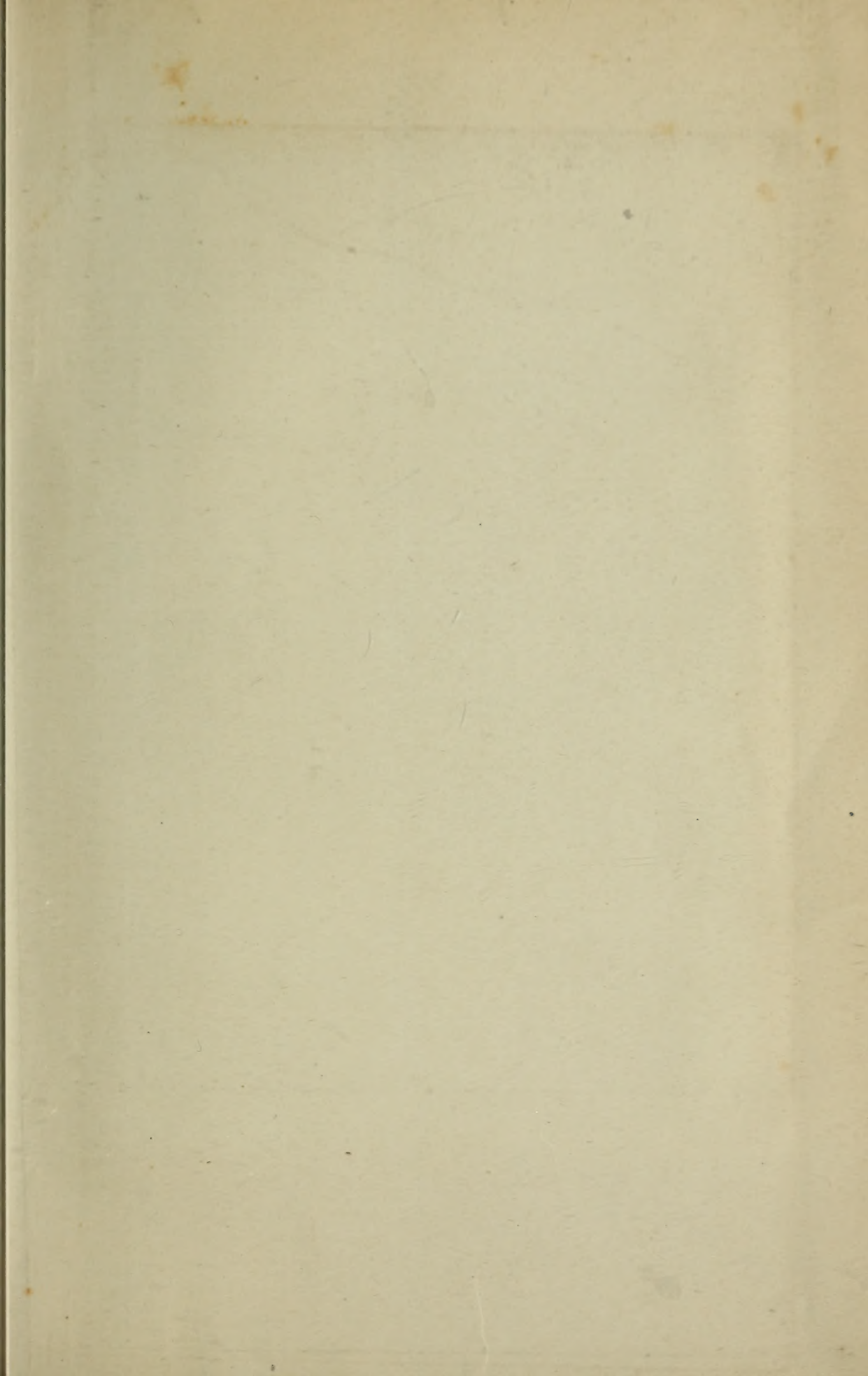
Windows.—In buildings of the early Norman style the windows are generally of rather small proportions, but in those of later date they are often of considerable size. The most ancient examples are usually very little ornamented, having only a small chamfer or a plain shallow recess round them externally, and a large splay within; but we sometimes find a small shaft on each side in the external recess, as at St. Germans, and a label-moulding over the arch. This mode of decoration prevails throughout, and is made to produce a bold and rich effect by the introduction of mouldings and other ornaments in the arch and sometimes in the jambs; the number of shafts, also, is sometimes increased. The richest examples are met with in buildings of late date. Some Norman windows are divided by shafts, or small piers, into two or more lights; these are often placed in shallow recesses with arched heads, embracing the whole breadth of the window. They are found principally in towers and in situations where glazing is not required. A few examples of circular windows of this style remain, but not in Cornwall. The insides of the windows of this period, except those in belfries and in other situations where they are not intended to be glazed, are almost invariably splayed and are frequently without any kind of ornament, as at Tintagel. When decorations are used they are similar both in character and mode of application to those of the exterior, though generally inferior to them in richness. The inside jambs of the remains of the clerestory windows at St. Germans are ornamented with zigzag.

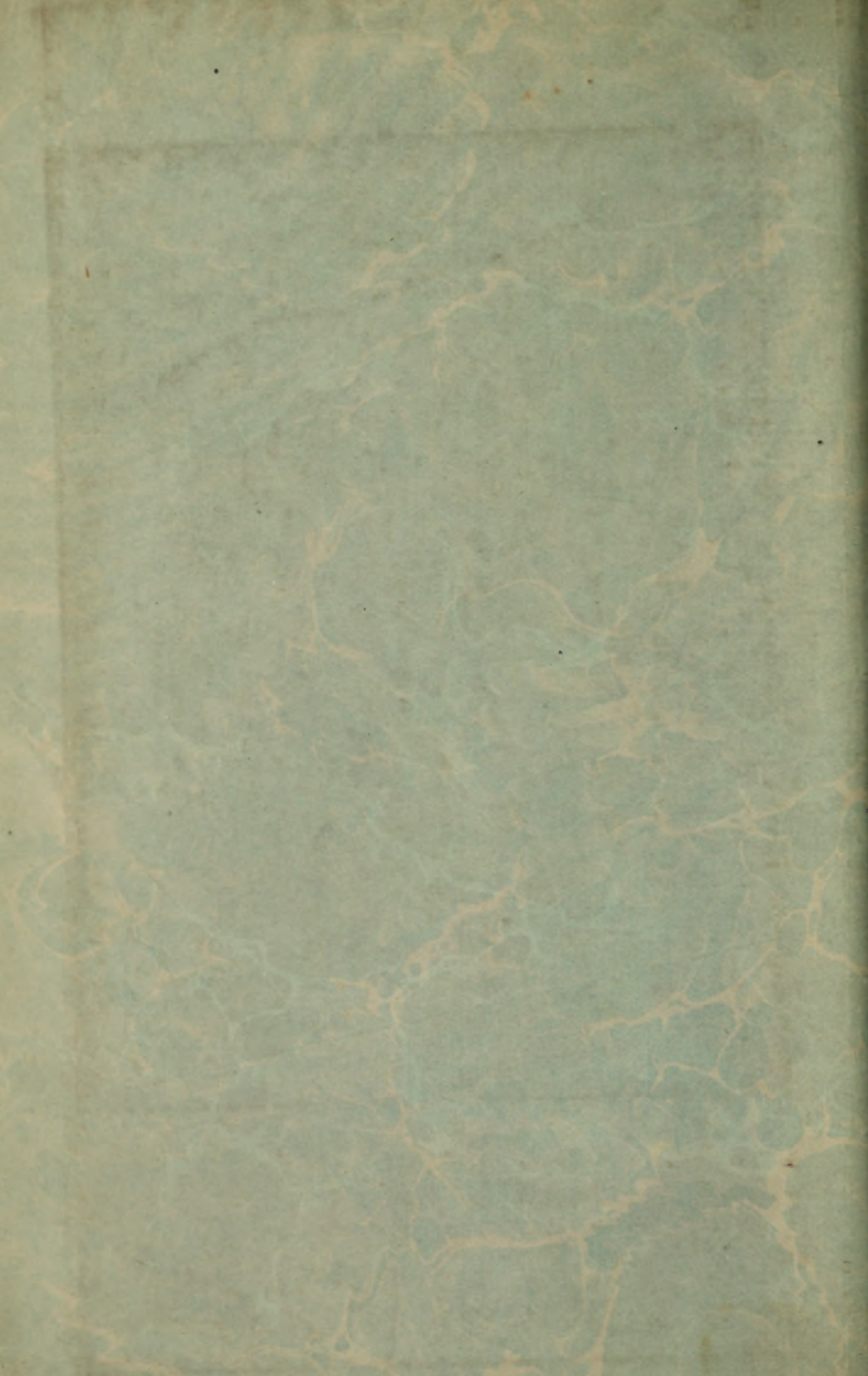
The proportions of the openings are very various throughout the prevalence of the Norman style, but the most elongated specimens are usually late. They are sometimes placed in pairs, and occasionally in triplets towards the end of the style, and so close to each other that the space between the internal splays is not more than sufficient to receive the decorations with which the windows are surrounded; mullions were not used.

At Tintagel the early Norman windows on the north side of the church are only four and a half to six inches in width. This may be accounted for by the extremely exposed position in which they are situated. I was unable to find any evidence of original glazing. It appeared to me that the apertures had been externally covered with horn or protected by a shutter. The splays are very wide on the inside.

There is but little variety of Norman windows in the county. The examples at Tintagel, St. Breward, and St. Enodoc are quite plain, but at St. Germans the varieties are more interesting.







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Norman architecture in
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